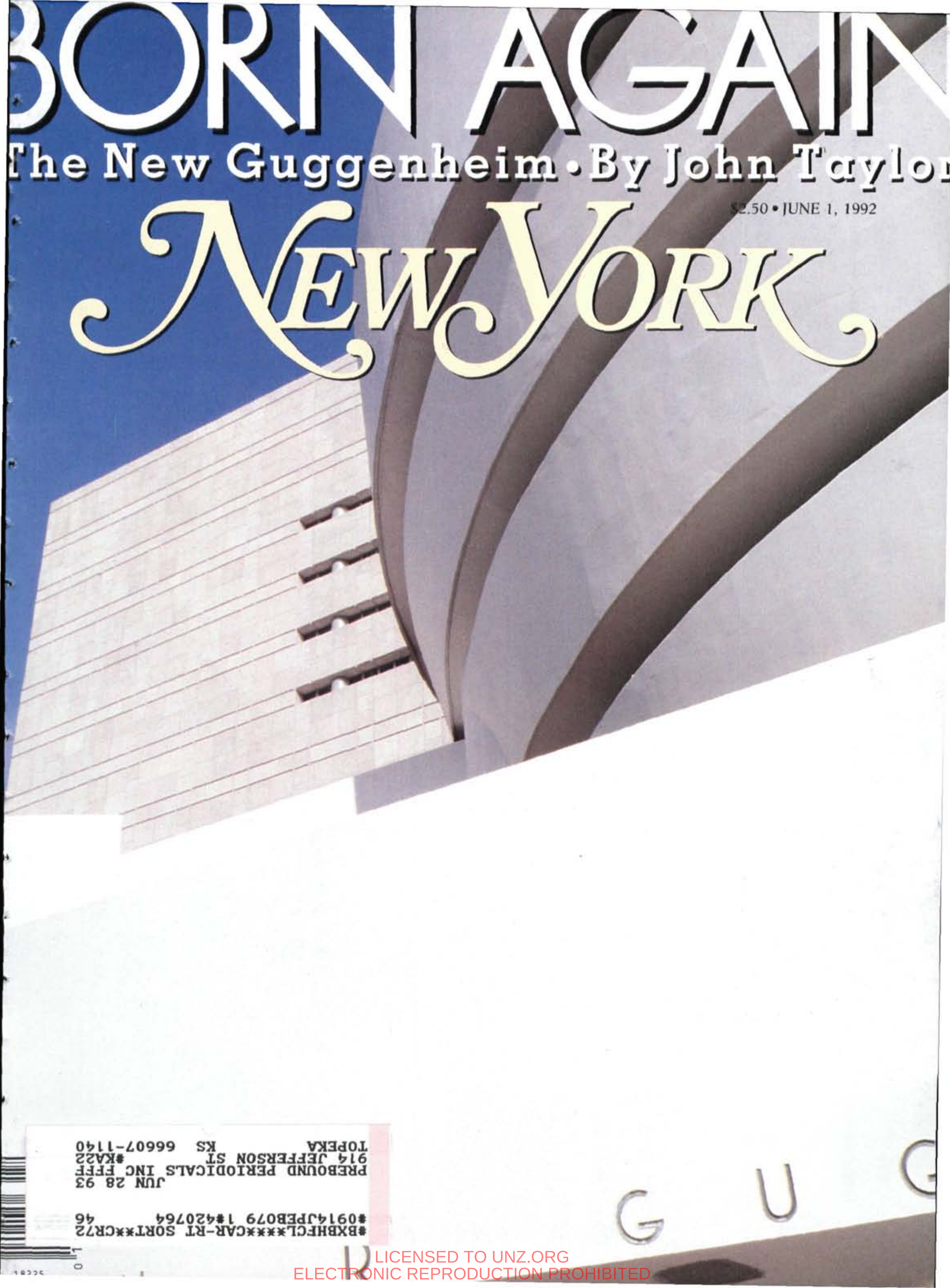
BORN AGAIN

The New Guggenheim • By John Taylor

$2.50 • JUNE 1, 1992

NEW YORK



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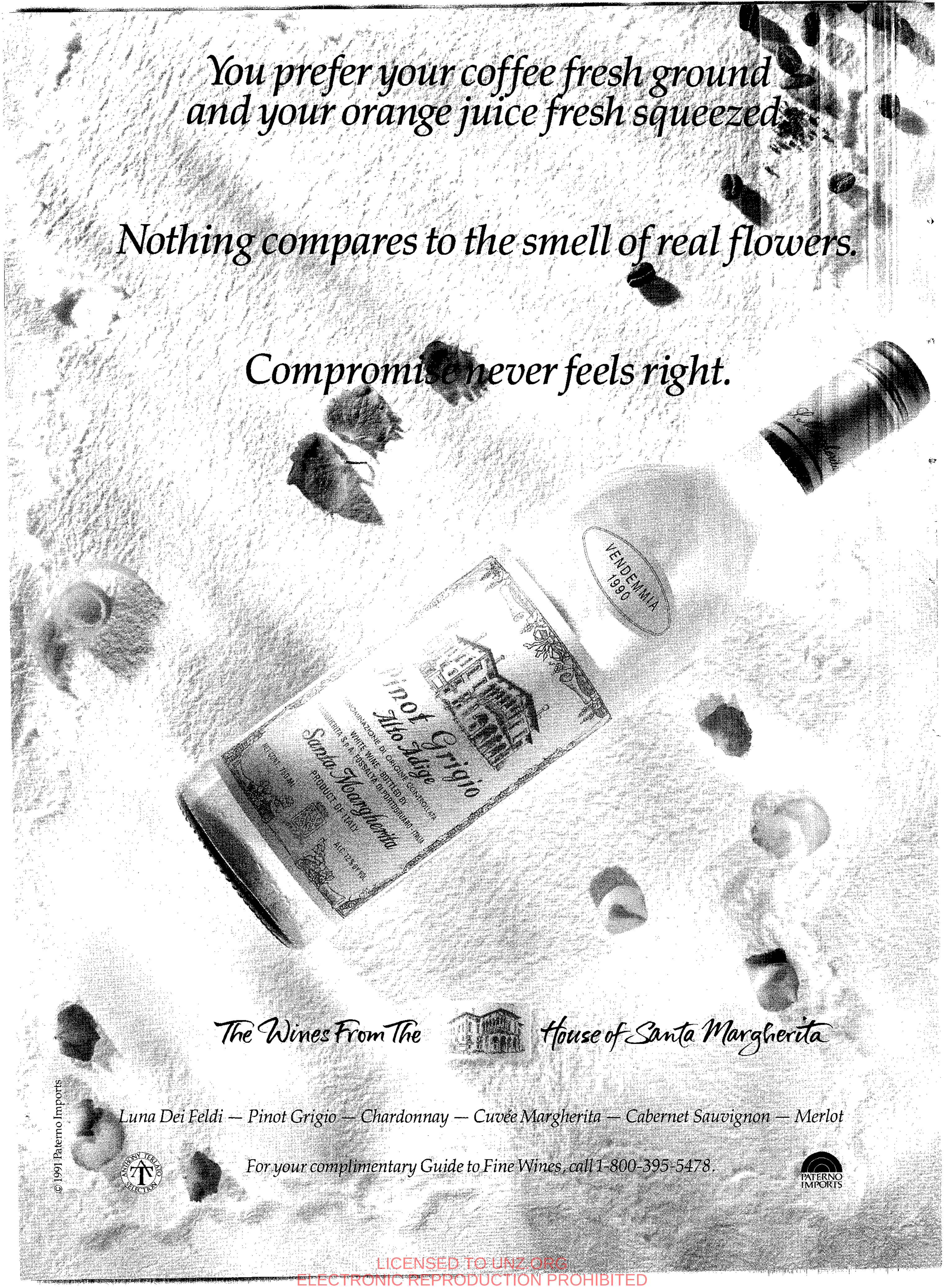
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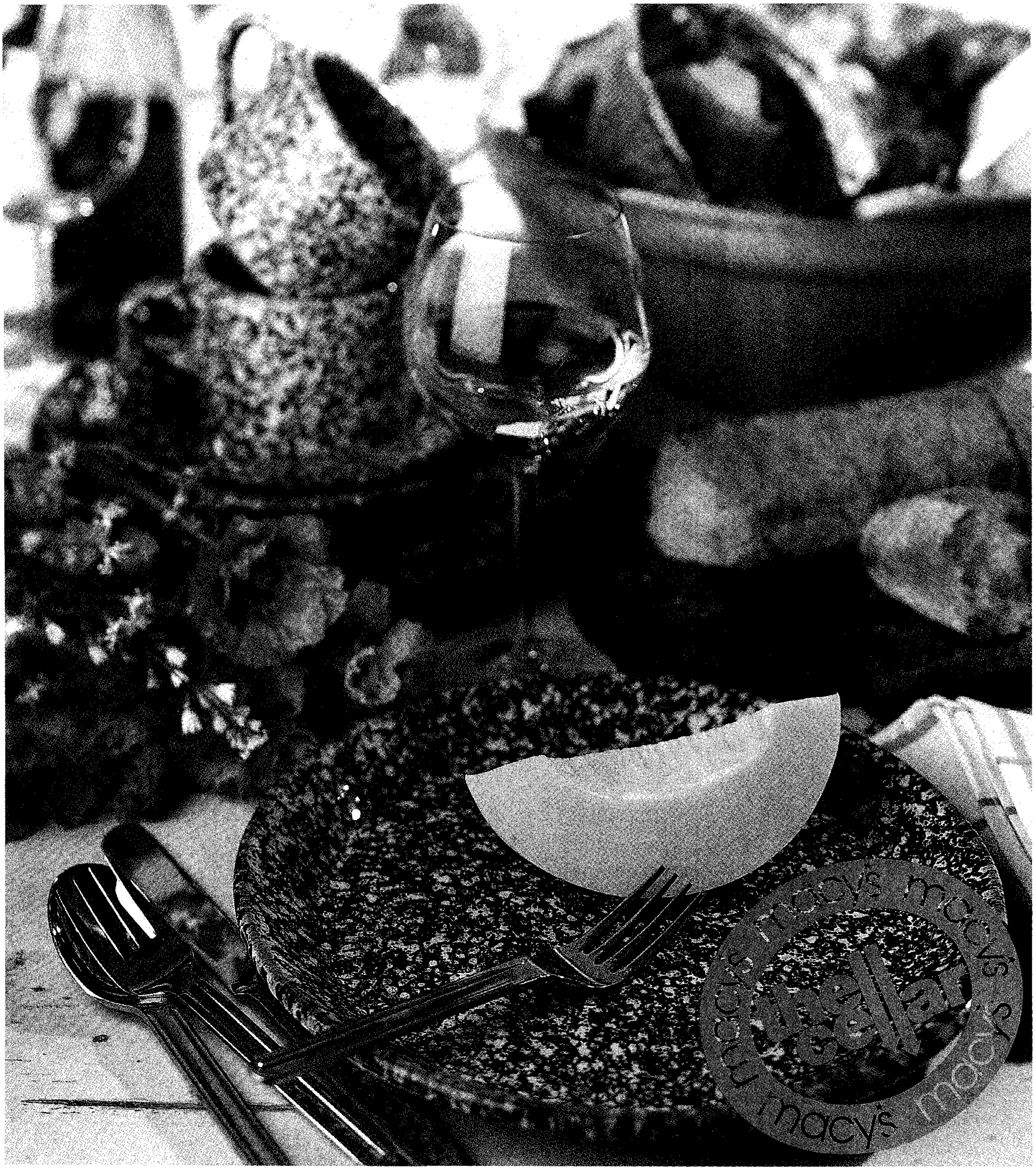

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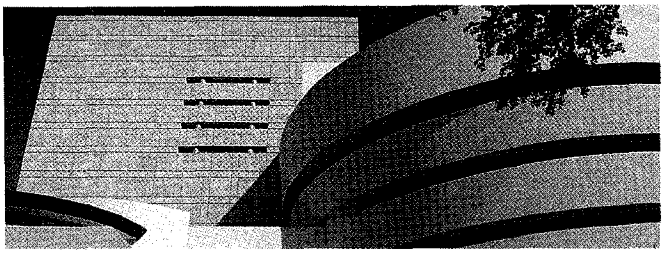
BY JOHN TAYLOR



The renovation is among the most controversial in history. Preservationists growled; the neighborhood balked. But the born-again Guggenheim will dazzle many New Yorkers. A month early, *New York* goes inside. And Kay Larson tackles the lord of the spiral.

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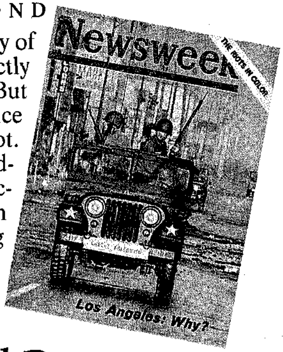
BY EDWIN DIAMOND



With a lift from technology, the full fury of the Los Angeles riots beamed directly onto your TV screen—24 hours a day. But though the hardware has improved since Watts, the analysis it carries has not. There's an eerie familiarity to the headlines, insights, and commentary that accompanied the riots. They recall L.A. in '65, Newark in '67. The finger-pointing is similar, too. Do we blame "race"? Or "class"? And what, precisely, is "the problem"?

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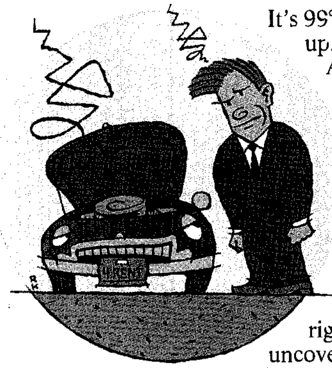

It's 99° in the shade. Every street is torn up. The subways aren't running. Ah, summer in New York. Let's face it: When you gotta go, you gotta go. But planning a getaway requires cat-burglar precision. Most annoying—the car. Renting wheels at the height of vacation season can be exasperating. In this comprehensive report, Linda Perlman scours the rental-car world. She reads you your rights (yes, you have some), and uncovers discounts. Away!

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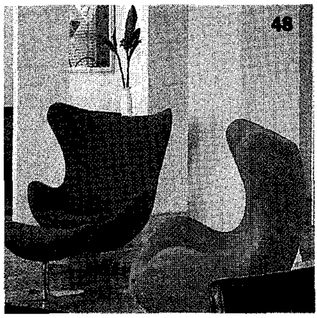

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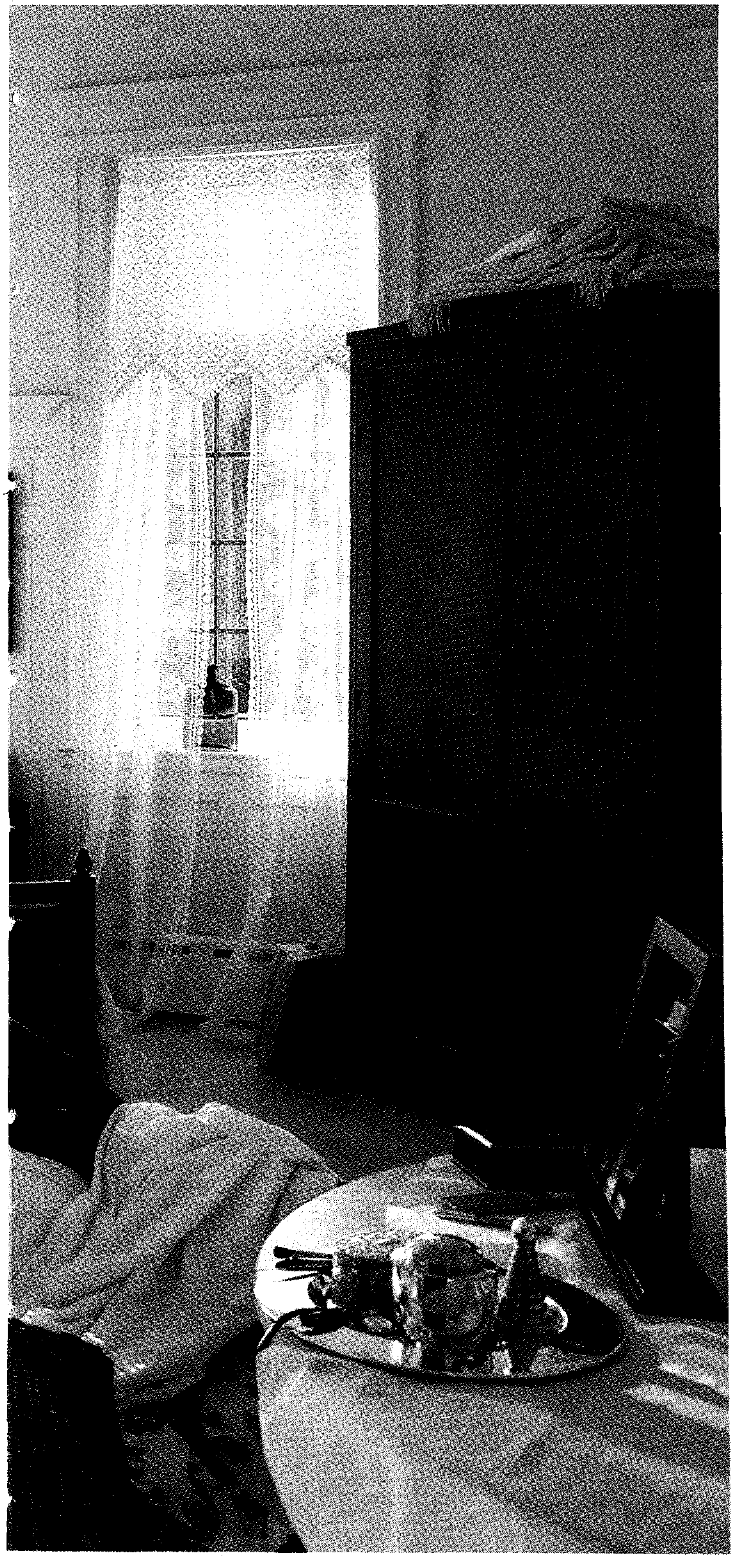

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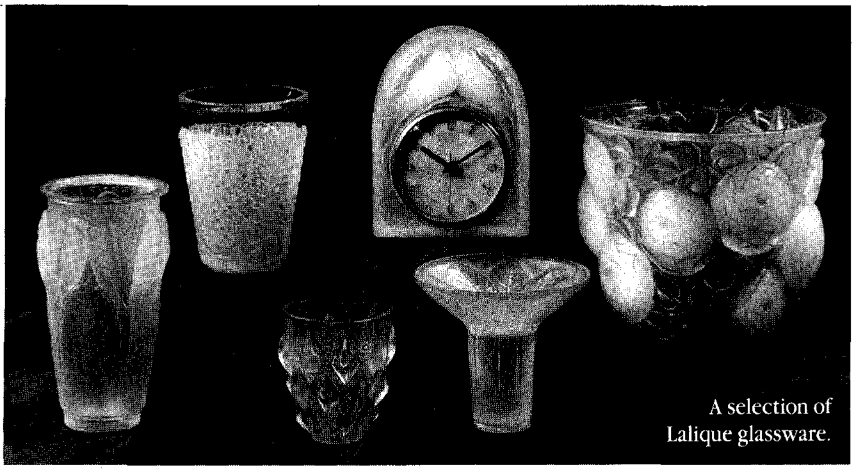

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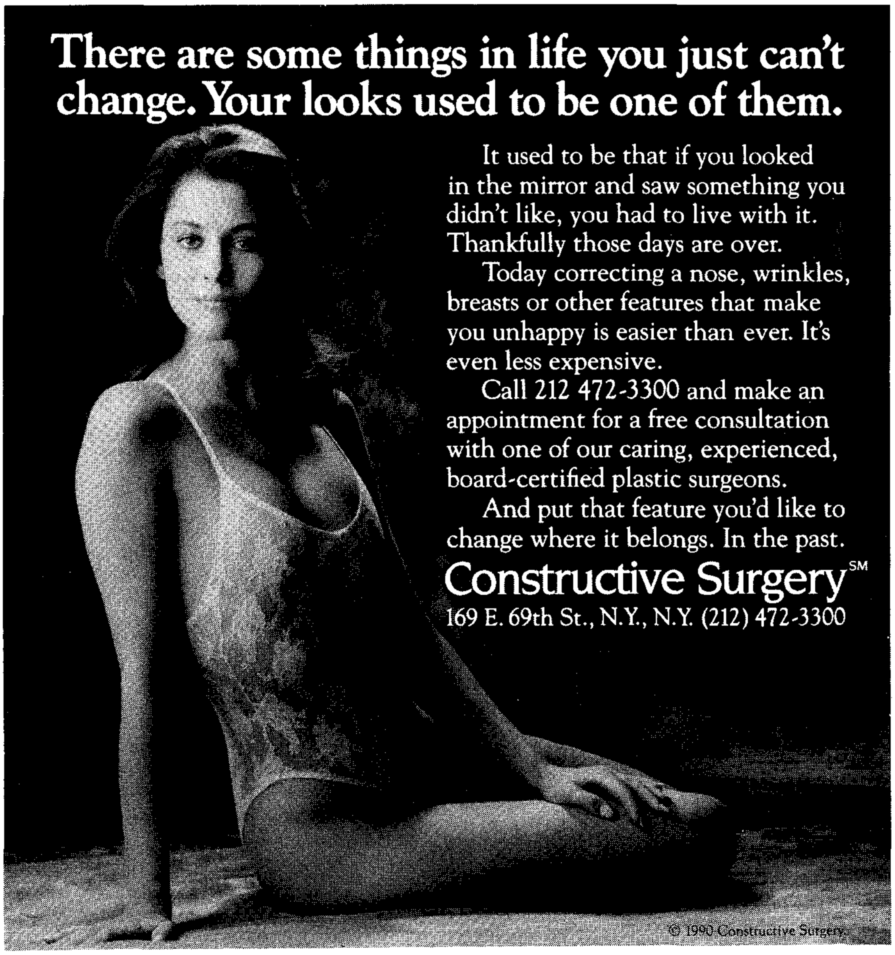

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LETTERS

Stay Tuned

I'M A HEARING TOM ["WHAT'S THE FREQUENCY?," by Craig Bromberg, April 20] fascinated with my $100 scanner, which I bought to stay attuned to what my former lover, a suburban policeman, experiences on his job. As I write, EMS is treating a man who jumped overboard from a ferry. Two children have been separated from their parents and are traveling toward Brooklyn on the subway. A red Volkswagen is being stripped. A man refuses to press charges against a woman who turns out to be a transvestite. A police officer has reportedly been shot at Fulton and Broadway. A man in midtown is said to be screaming, threatening to jump from a terrace. Narcotics are reportedly being sold at a fast-food place. No local newspaper supplies such drama, and I am favorably impressed at how professional are our police, transit police, firemen, narcotics squad, EMS, and emergency units. What's depressing is to hear how stubborn people are not allowing EMS to get through the traffic. And often those who telephone 911 will not give their phone number; the police almost always need to call back for further details. I recently reported a mugging at 3 A.M., and five cars appeared within three minutes, capturing the muggers, partly because I was called back for further details about the exact location. A responsible parent would teach children to be Hearing Toms so that they can comprehend a citizen's responsibilities; I would also recommend a visit to night court so children can understand how cases are followed up, how we are innocent until proved guilty. Seeing and hearing can be more productive than reading Rousseau's *Social Contract,* especially for citizens who think of themselves as apathetic and not wanting to get involved.

Allen Windsor
Manhattan

To the Trade Only

THE ARTICLE "CUT FLOWERS" BY RUTH KATZ in your May 11 "Where to Find It" issue suggests that we condone and encourage retail sales in the wholesale flower market. That is, in fact, not at all true. We want it to be emphatically clear that we are in the business of selling wholesale to the trade and that we discourage retail traffic.

Consumers should be aware that the understanding and proper preparation of flowers by retail florists are essential to the lasting beauty of flowers.

Zaran Dunloy
Hawaiian Cut Flowers and Foliage, Inc.
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Sales of the Century

THE SUCCESS OF THE CURRENT REVIVAL OF *Guys and Dolls* is exciting and certainly wonderful for the overall health of Broadway. However, there is a misleading fact in Ross Wetzsteon's piece regarding its "record opening-day" sales ["*The* Great New York Show," May 4]. He writes that *Guys and Dolls* shattered *The Phantom of the Opera's* opening-day sales figure with a take of $396,709.50, over $35,000 more than *Phantom.* What's missing is a definition of "opening day." *Phantom* took in a record $920,272 on the "opening day" for its box office, two months before its press opening. *Guys and Dolls* took in $396,709.50 the day after its press opening. By the time of *Phantom's* press opening, the advance sale had reached approximately $18 million. By then, there were far fewer seats left to sell than *Guys and Dolls* had available the morning after its opening. This does not in any way negate *Guys and Dolls's* overwhelming success, as it does now hold the record for a one-day sales total *the day after press opening.* However, *The Phantom of the Opera* continues to hold the overall Broadway record for total sales in one day.

Marc Thibodeau and *Merle Frimark*
Press representatives for
The Phantom of the Opera
Manhattan

The Fickle Finger of Fashion

THE MACHINATIONS IN "WAR OF THE POSES" [by Michael Gross, April 27] give added excitement to the appearance of each new issue of the two magazines in question. The fate of former high priests and priestesses of fashion reminds me of Lou Carnesecca's favorite expression: "Peacock today, feather duster tomorrow."

Joan M. Macey
Binghamton, N.Y.

Gun Control

PLEASE SET THE RECORD STRAIGHT. THE ORganization that ran the ad smearing animal-rights supporters in *New York's* April 27 issue does no research. A founding director of this group is Leon Hirsch, chairman and chief executive officer of U.S. Surgical Corporation, which took in $843 million last year. Its big seller is a surgical staple gun that its salespeople use on living dogs in training other salespeople and surgeons. More than 20,000 physicians and surgeons have signed a petition condemning these U.S. Surgical sales demonstrations, and animal-rights activists have protested against the company.

Carla Bennett
Staff writer, People for the
Ethical Treatment of Animals
Washington, D.C.

Serious Issues

I, TOO, HAD BREAST CANCER AND A LUMPECtomy four years ago. I thought Joyce Wadler's article ["My Breast," April 13 and 20] was wonderfully funny and lighthearted but was shocked that something that could have had fatal consequences was only briefly dealt with and seemed to be an afterthought. I had been given an A-OK, everything's-normal, come-back-next-year analysis of my mammogram, even though I pointed to the lump I felt on my right breast. It was dismissed as "nothing to worry about, a cyst." My gynecologist then put me on Premarin (an estrogen supplement). I was very uncomfortable with this diagnosis and had to spend five hours fighting for the release of those mammograms. I went to see another radiologist, who concluded that I had a tumor that, had it been ignored and had I continued to take the Premarin, would have rapidly grown and killed me. So, if there is one point to be made in all our stories, it is to relentlessly watch over our treatments, forever questioning and checking and rechecking what we are told. We should never trust implicitly because we think the hospital or doctor knows better.

Name withheld
Manhattan

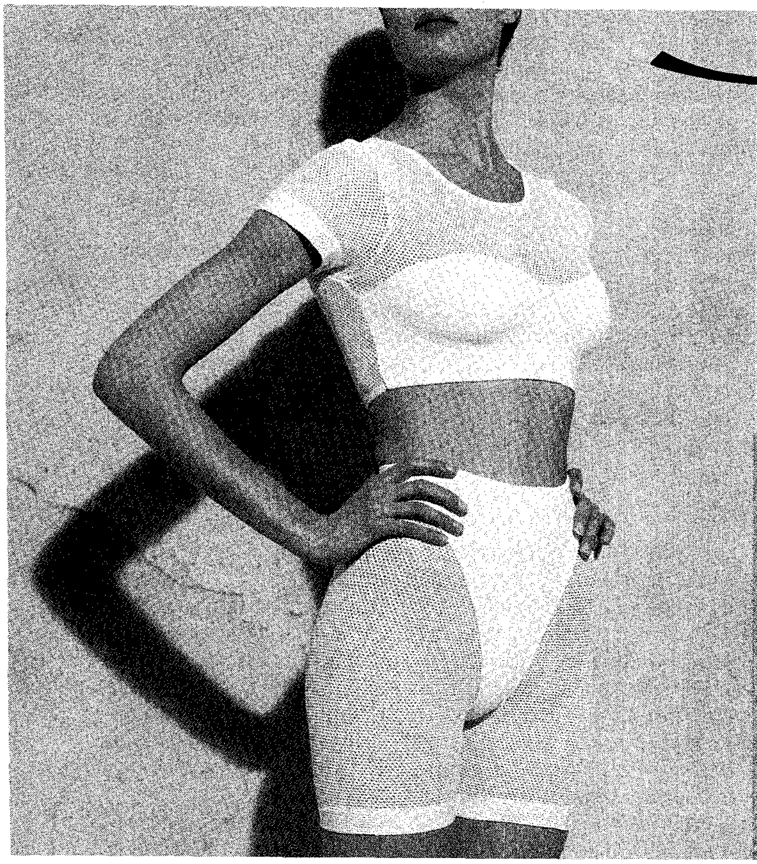
AS A PSYCHOLOGIST WHO TREATS MANY PEOple for the emotional upheaval that serious or chronic illness can cause, I was touched by Joyce Wadler's story. As well as treating breast-cancer patients, I have also treated a number of men who have lost a testicle, either to injury or to cancer. I wish to assure Trudy Drucker ["Letters," May 4] that men are often profoundly affected by testicular loss. As most men live by the "male code" of silence and stoicism in the face of illness, they tend to suffer silently and without benefit of much social support. Most young and middle-aged men, therefore, opt for a testicular prosthetic implant in order to maintain their sense of wholeness and vigor. Many older men, however, accept their loss with sad resignation and often suffer prolonged bouts of depression.

Don-David Lusterman, Ph.D.
Baldwin, N.Y.

DKNY five-pocket white jean, $70; poplin shirt, $90.

DKNY drawstring bag, $175. Celeste Stein studded baseball cap, $52. Sandcastle studded leather belt, $68.

Summer is...



Carushka mesh bustier, $34; bodynet short, $26; Brazilian cut pant, $22.

Image by Edie T-shirt, $22. Chava cotton cashmere cardigan, $50. Vintage Blue denim short, 39.90.

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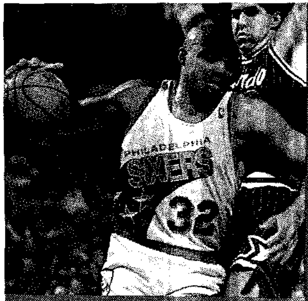

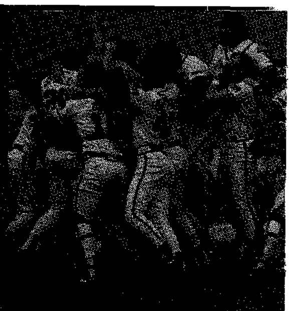

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PGA TOUR Golf	X	X	X	X	X
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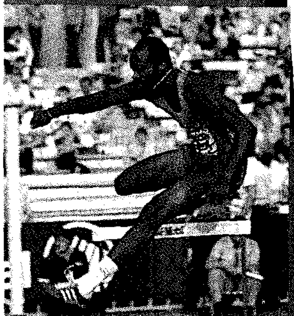

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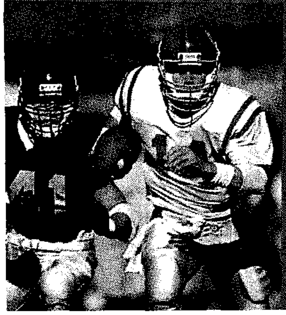

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INTELLIGENCER

BY JEANNETTE WALLS

A DEM DECISION...RIOT GEARS...AGENTS PROVOCATEURS...POST MORTEM...STAGE RAGE

CLINTON TEAM SORTS THROUGH VEEP HEAP

Bill Clinton's vice-presidential search committee is getting close to the wire, say sources familiar with the Democratic campaign. A team has quietly moved into a law office to do "final research" on the candidates. The team is operating out of the Washington branch of the Cleveland firm Jones, Day, Reavis & Pogue.

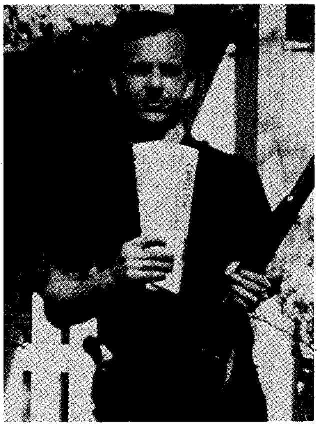
"It's all very hush-hush," says a source. "They've been given strict orders not to speak to anyone about this. They're practically sequestered. And they're being *very* conservative in their choice. There's a small contingent that wants a wild card, but the majority feel that Clinton's campaign has had enough wild cards to last for one election."

"They rented out space here a couple of weeks ago," says a staffer at the firm. "But we're not supposed to say why they're here." A Clinton spokesman says he knows nothing about the story.

LOOT FOR LEE HARVEY OSWALD'S LETTERS

The man who auctioned off the gun that killed Lee Harvey Oswald is ready to cash in on some more assassination memorabilia. Dealer Herman Darvick, who caused a stir last year when he sold Jack Ruby's gun to a collector for $220,000, is planning to sell eight letters and two postcards written by Oswald to his brother, Robert. The collection will be auctioned June 11 in Manhattan and is expected to fetch more than $100,000.

"Each letter has historical significance," says Darvick, who explains that in one, Oswald discusses his marksmanship, an issue of debate among conspiracy theorists. Seven of the letters were studied by the Warren Commission, he adds. Now that interest in Oswald has heated up since the movie *JFK*, Darvick says, he plans to sell the envelopes separately: "People who can't afford the letters can buy just the envelopes. Oswald wrote his name on them. Oswald's autograph goes for more than JFK's."


LEE HARVEY OSWALD

WE LOVE L.A.: BEATEN DRIVER SHOPS STORY

Riot watchers who didn't get enough of the beating of truck driver Reginald Denny during the recent rampage in Los Angeles have a new reason to go on living: Denny is talking to Henry Reisch of the William Morris Agency about shopping around book and movie proposals based on the assault.

No word yet on whether William Morris agents will also represent the four heroes who rescued Denny.

BILL CLINTON

FANTASTICKS TO GET TONED-DOWN TONY

America's longest-running musical will finally be honored with a Tony, but the producers of *The Fantasticks* still say they're being slighted. The Tony Administration Committee voted to give the 32-year-old play a special "Tony Honor for Excellence"—the first Off Broadway production to get the award. But when producer Lore Noto learned that the presentation wouldn't be part of the televised program on May 31, he sent a letter to Harvey Sabinson of the League of American Theaters and Producers, which presents the awards. "If you want to honor *The Fantasticks,*" he wrote, "then honor us graciously."

"It's a matter of scheduling," Sabinson explains. "We have to present nineteen honors and six entertainment segments in two hours."

"It's a left-handed compliment to be honored this way," says Noto, "then slapped in the face with a dead fish."

CHASING THE CHEVY LEVY

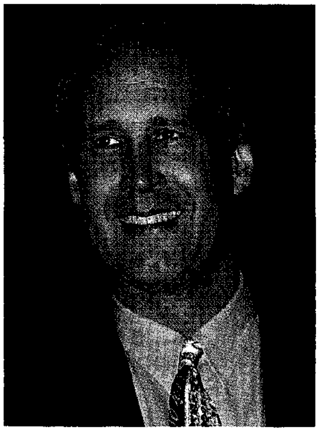
Some Hollywood heavyweights have been slugging it out over Chevy Chase. A source says Sandy Gallin, who manages the careers of Michael Jackson, Dolly Parton, and Neil Diamond, met with Lucie Salhany, the chairman of Fox's Twentieth Television, to discuss potential projects. "Sandy suggested making Chevy Chase the host of his own talk show," says a source. Creative Artists Agency, which represents Chase, worked out a deal for Chase to have his own syndicated Fox talk show, which starts next year. "Sandy came back and said, 'Where's my cut of the deal?' " says the source. "Lucie said, essentially, 'Too bad.' "

Salhany's office had no comment, and Gallin wasn't available.

MADONNA, SANDRA COOL THINGS OFF

America's most overpublicized gal pals may be history. Madonna watchers have been talking about how her friendship with actress-comedian Sandra Bernhard has soured.

"Sandra's been talking trash about Madonna, about


CHEVY CHASE

Photographs: top, Robert Groden Archives/Sygma; center, Marty Katz/Outline; bottom, Les Stone/Sygma.

GIRL TROUBLE...THUMBING THE PAGES...THAT SLY *SPY*...AN IVORY-TOWER TEMPEST?

SANDRA BERNHARD AND MADONNA

JAY MCINERNEY

JAY LENO

how Madonna stole one of her friends," says a source.

Madonna's spokeswoman says she knows nothing of a rift, and Bernhard's spokeswoman insists that Bernhard has been misquoted on the subject.

"At first, everyone thought it might be just another publicity stunt," the source says. "But Sandra's said unpleasant things about Madonna in her new act. She says she feels betrayed by Madonna."

SARAH LAWRENCE'S BRONXVILLE CHEER

The faculty and administrators at Sarah Lawrence are still shaken after some students confronted high-schoolers who were taking a tour of the college.

Last month, the visiting high-schoolers were taunted and met with greetings like WHITE HETEROSEXUAL MALES GO HOME scrawled on a wall.

"There has been a lot of tension about social issues, and there has been a lack of dialogue between the students and the administration," says a junior at the private liberal-arts college. "The anger was justified, but the way some people chose to express it was warped. People were writing I DROP ACID in chalk on the sidewalk. That's how dumb it got."

The events caused particular concern, sources say, because potential students may have been scared away from the college, which depends heavily on tuition. Some members of the faculty wrote an open letter to the students, saying they were "dismayed and angered" by their behavior.

"Every college could use better communications," concedes Diane Fusilli, the head of Sarah Lawrence's public-affairs office. "There was some anger. Some was personal; some was societal; some was directed against the college. Some [students] made sense; some of them didn't. Everyone has the right to protest. We have an enrollment of 1,200. Complaints were filed against eight students who went beyond what's reasonable."

BOOK NOTES FROM ALL OVER

LENO GETS POINTERS ON POLS: Jay Leno apparently wants to make sure his political jokes are up to date. A *Tonight Show* staffer recently called the *National Journal* and requested its *Almanac of American Politics* for Leno. He also asked for a complimentary subscription to *Congress Daily,* the organization's news fax.

PAUL SIMON'S BOOK BAG: *Tonight Show* hosts aren't the only ones who are beefing up on politics. Senator Paul Simon recently called William Morrow and asked for 100 copies each of Lester Thurow's *Head to Head* and David P. Calleo's *Bankrupting of America.* The Illinois lawmaker gave copies to every member of the Senate.

THE GAL AND THE GALLEYS: Jay McInerney had to do some last-minute cutting on *Brightness Falls.* In the advance galleys of his new novel, prepared late last year, McInerney thanked 29 people on the acknowledgments page, ending with "And for everything else I needed I would like to thank Marla." That was before McInerney surprised friends and colleagues by breaking up with longtime girlfriend Marla Hanson and marrying jewelry designer Helen Bransford in December. In the finished copies of the book, the Marla line has been deleted.

AN AIDS TALE: Susan Bluestein, the widow of actor Brad Davis, is ready to tell all. She has signed a six-figure contract with Pocket Books, says a source, and will write about how Davis hid his battle with AIDS so he could continue working in Hollywood.

PATTI'S PEN: News that should make Nancy and Ronald Reagan happy: Patti wants to get back to fiction. According to a source, the rebel former First Daughter has been discussing ideas for a novel with editors at Putnam, which just published her tell-all tome, *The Way I See It.*

WHY *SPY*'S POSTMAN RANG TWICE

PAPER MONEY: The budget is pretty tight over at *Spy.* The formerly high-flying satirical magazine has been sending letters to its subscribers, asking them to renew. The notices are signed by Tom Phillips Jr., who is identified as the publisher. The problem is, he left *Spy* last summer. "I guess they miss me," says Phillips, who is working as a consultant on André Balazs's new SoHo hotel, the Mercer. "They can't bear to put it in someone else's name." Gerald Taylor, who took over as *Spy*'s publisher last August, has a more pragmatic reason. "I started here last August, but we bought a zillion of them a year ago," he says. "We're using them up. We're on an economy kick like everyone else. The subscribers don't know, so why not?" Adds Phillips, "I can't believe you're doing a pathetic little story like this."

SYDNEY SAYS: Look out, Oprah. Producers Robert McBride and Donna Sessa are talking to several cable stations and networks about starting a talk show with blue-blooded former madam Sydney Biddle Barrows as the host. They're aiming for a September premiere.

Photographs: top, Sonia Moskowitz; center, E.J. Camp/Outline; bottom, Frank Ockenfels 3/Outline.

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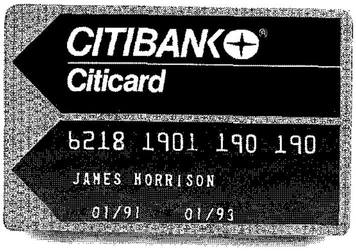

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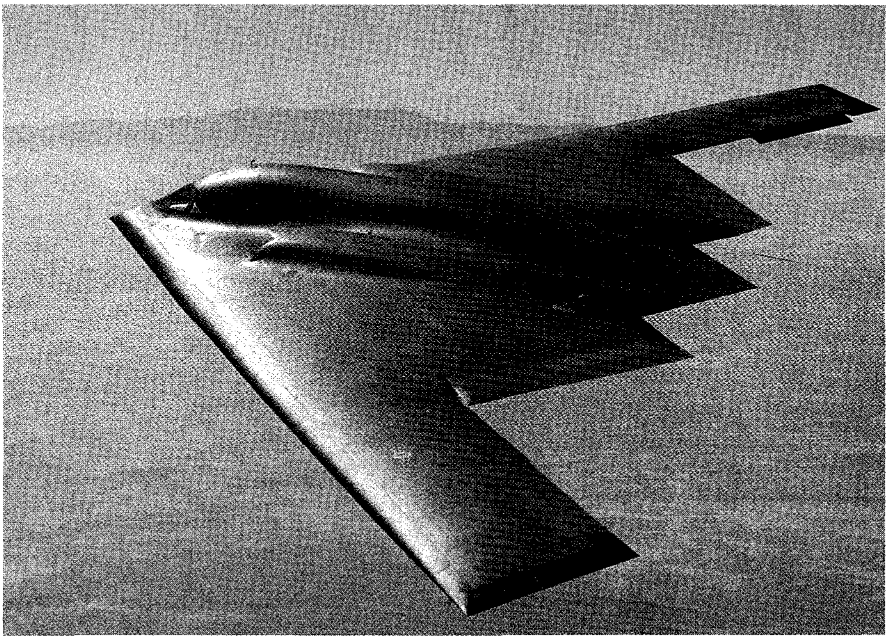
BOMBS AWAY



IN FRENCH HANDS?: *LTV makes components of the B-2.*

WHO'LL OWN OUR DEFENSE?

FOLKS GOT PLENTY LATHERED UP A FEW months back when a Japanese company announced plans to buy the Seattle Mariners baseball team. But here's a donnybrook that actually matters: the fight between two American aerospace companies—Martin Marietta and Lockheed—and a French-government-owned defense-electronics firm, Thomson-CSF. They are fighting for control of LTV Aerospace and Defense Company, a contractor on the Stealth B-2 bomber.

It was jolting enough when America's color-TV industry moved offshore in the seventies. And it was even worse when the automotive and microelectronics industries followed in the eighties. But with military spending now shrinking and many U.S. arms-makers facing troubled futures, the fight for control of LTV's aircraft and missile divisions highlights the confused and largely ad hoc manner in which policy is being made in Washington. Specifically, how will the U.S.'s national security be affected if growing numbers of American defense firms wind up in the hands of government-controlled foreign companies?

"This is a major crisis in the making," rails Norman Augustine, Martin Marietta's chairman. "If Washington can't come up quickly with a policy regarding the limits of foreign investment in this industry, America could wind up losing control of its defense businesses to foreign predators."

A number of well-known defense contractors or divisions are already being viewed as potential targets. There's Long Island–based Grumman Corporation, manufacturer of the now-discontinued F-14 Tomcat. Or consider Norden Systems (of United Technologies), which has been on and off the auction block for years. Likewise, there's talk that the radar and antisubmarine divisions of Westinghouse Electric Corporation may soon be put up for sale.

Nor is Thomson-CSF, with 45,000 employees and 1991 revenues of $6.5 billion, the only government-owned or -controlled entity capable of outbidding U.S. rivals for ailing defense companies. France has at least two other government-owned or -controlled firms—Aerospatiale and SNECMA—that can reach into the bottomless pockets of the French government. Similarly, Spain, Israel, and Italy have government-owned or -controlled firms that are also potential players in the game.

The fracas over LTV itself pits Augustine's firm, along with Lockheed, against a partnership involving France's Thomson-CSF and a Washington, D.C., investment firm, the Carlyle Group. The company they are pursuing, LTV—formed in the sixties by financier Jimmy Ling as one of the go-go era's first conglomerates—has been in bankruptcy for the past six years, mainly as a result of losses in its steel division.

Over the years, LTV racked up huge pension-fund liabilities, and when the company went bankrupt those liabilities became the responsibility of the Pension Benefit Guaranty Corporation, a government agency. Last summer, LTV decided to sell off its defense operations, with the proceeds from any sale to be used to pay down the pension obligations, easing the burden on taxpayers while helping to move the company out of bankruptcy.

Since then, the American and French groups have submitted bids for the company and are now battling over who should take home the spoils. On the known facts of the case, the Martin Marietta/Lockheed group got its bid in first, with an offer of $385 million in late February. But this was quickly followed in March by a topping offer of $450 million from the Thomson/Carlyle side. The bankruptcy-court judge in the case then threw out the Martin Marietta/Lockheed offer and gave the sale to the Thomson/Carlyle crowd—a decision that was clearly in the financial interests of both taxpayers and creditors.

But the Martin Marietta/Lockheed folks weren't about to take the rejection lying down, and they promptly hired lobbyists and public-relations people to try to block the takeover in Congress on national-security grounds. "What we're witnessing is Washington at its worst," says David Rubenstein of the Carlyle Group. "This is an election year, and it's easier than ever to stop something from happening in this town. That's all there is to it."

In fact, the Marietta/Lockheed folks are succeeding because they've been putting forth persuasive arguments. Concerns were voiced nearly twenty years ago when the shah of Iran proposed to undertake a bailout of Grumman. Now, with memories still fresh regarding administration bungling over everything from the BCCI scandal to the question of covert arms sales to Iraq, it is proving easier than ever to argue that foreign companies have no business investing in a field as sensitive as the U.S. defense industry.

In recent days, three different hearings have been held on the matter. Meanwhile, legislation has been introduced in the Senate to ban the sale outright.

The Bush administration seems content to do nothing. One reason may simply be its own potential entanglement in the situation. Thomson-CSF turns out to be one of a number of Western firms that were involved in arming Iraq during the eighties, according to a study published by the Simon Wiesenthal Center in Los Angeles. Yet this supply effort also involved the U.S. itself, and it now appears possible

Photograph by Kulik Photographic.

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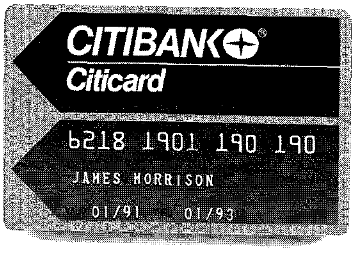

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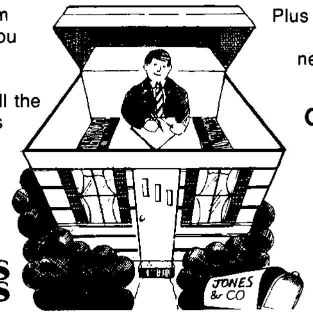


that in some cases the deals involving Washington included none other than Thomson-CSF.

A number of embarrassing details along these lines may soon be coming to light as a result of the work of House Banking Committee chairman Henry Gonzales of Texas. Last week, Gonzales said he would call for a special prosecutor to investigate allegations of Bush-administration involvement in illegal lending activities to Iraq through the Atlanta branch office of an Italian-government-controlled bank, Banca Nazionale del Lavoro ("The Bottom Line: The Iraq Connection," February 11, 1991).

Significantly, at least some of that lending appears to have involved Thomson-CSF. One well-placed source inside BNL tells me he personally saw "two to three" Iraqi letters of credit issued by BNL for Thomson-CSF in 1989, a period during which the bank was extending billions of dollars in credits to Iraq. "They were big amounts, too," says the source of the Thomson-CSF letters of credit. "I definitely remember seeing them."

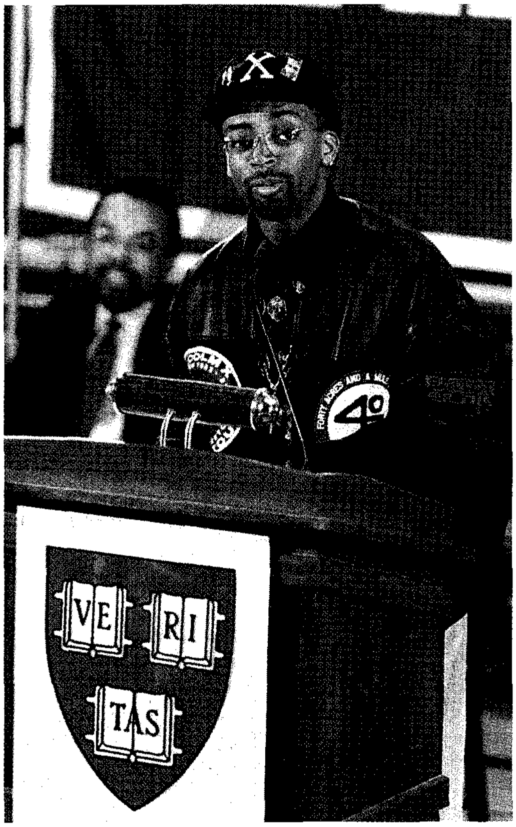
Rather than willingly wander into that mine field, the president appears content to handle the situation by leaving it to an interagency body known as the Committee on Foreign Investment in the U.S. The committee, a creature of the Omnibus Trade and Competitiveness Act of 1988, is empowered under the law's so-called Exon-Florio amendment to review individual foreign investments in the U.S. on a case-by-case basis, then recommend to the president whether or not to ban them on national-security grounds.

A review of the LTV matter is expected to be completed by mid-July. But whatever the committee recommends will not be binding on the president and will apply only to the LTV case itself. Meanwhile, investment activity and consolidation in the defense industry may well slow down or even freeze up altogether.

As Augustine of Martin Marietta puts it, what chief executive of a U.S. defense company is going to want to go to the cost and bother of preparing a bid for a troubled competitor if a dozen foreign rivals may be waiting in the wings to leap in with government-financed topping offers once the U.S. bidder's cards are on the table? Likewise, what foreign company is going to want to initiate a bid on its own with the picture so uncertain about which companies are fair game and which companies are not? Add it all up and this is simply another example of something the American people have seen too much of already—a situation totally mishandled by government itself, this time featuring an industry that everyone agrees is vital to national security but that, bizarrely enough, appears to be protected from foreign takeover by no useful policy guidelines at all. ■

The National Interest/Joe Klein

SPIKED AGAIN



SPIKE LEE AT HARVARD: *What price solidarity?*

AN EXCHANGE OF VIEWS

MAY 5, 1992. FAX MEMO
JOE, VERDICTS LIKE IN THE RODNEY KING TRIAL *CAUSED* RIOTS, NOT MOVIES LIKE *DO THE RIGHT THING.*
SPIKE LEE.

HEY SPIKE, GOOD TO HEAR FROM YOU AGAIN. A lot of things "cause" riots. Some are obvious, others not. A more interesting question is what causes *rioters,* especially since—as you know—the vast majority of black folks in Los Angeles chose not to break the law, even in the face of the outrageous injustice of the Rodney King verdict and the sense of helplessness that it reinforced in the community.

Obviously, your fax was a reference to my stupidest moment in these pages: The tepid, tentative observation three years ago that a violent reaction to *Do the Right Thing* "can't be ruled out." This wasn't exactly "predicting" riots, as you charged, but it was dumb enough, and I quickly issued a retraction—which, as we both know, never quite removes the stain. In retrospect, you got the better of the deal: lots of publicity, which probably sold millions of dollars' worth of tickets. I, on the other hand, won the right to be nibbled at endlessly by the knee-jerk retro-leftos at *The Village Voice.*

All in all, an episode best forgotten, except for the fact that we—all of us, but you and I in particular—can't ever really let it rest. And so, since you've chosen to reopen the conversation—and since this is my last opportunity to respond in these pages—let's do our dance one more time.

After Los Angeles, the voice of the righteous has been heard in the land: We must face up to this race stuff, examine it, talk it through once more. Fair enough. So why doesn't anyone have anything interesting to say? I have a theory: Most official blacks and a disturbingly large swatch of the media see The Big Race Conversation as a *confession* rather than an exchange of views: It's our fault. We're racists. We haven't done enough for "the cities" (strange how municipality has become a euphemism for pigment).

True, for openers—but only for openers. In fact, I'll take the confessional aspect of the agenda a step further. During all those years in the eighties, when you and I were living just a few blocks away from each other in Brooklyn, I had a taste of something most Caucasians never experience: the encumbrance of an inconvenient pigment. Even in the best of times, when I'd wander down Fulton Street at noon to get the papers and everyone *seemed* friendly, there was the constant awareness that I was . . . white.

It was an awareness that wasted psychic space, reduced my comfort level; on good days, it was merely a bother, like a low-grade allergy—something that prevented me from just . . . being myself. At other times, when people *didn't* seem so friendly, it was much, much worse. A mild example: the agony of the post office, where the obvious, if unstated, purpose of the black manager and clerks was to make the honkey wait forever. A not-so-mild example: the stares and glares and intimidation from the homeboy sociopaths on the way to and from the subway. The fear and anger were crippling, paralyzing.

It was, I realized, something *you*—before you got front-row seats at the Knicks—had to deal with every time you crossed the bridge. I could, of course, escape—and did, after crack and Howard Beach increased the hostility level exponentially. A lot of black neighbors left at about that same time. But even in Malverne and Montclair and Mount Vernon, they never quite got out. White ladies still clutched their purses when they—reporters, bankers, CPAs, for God's sake—approached. Cabs were still a problem. Shopkeepers still trailed them around the store.

"I know you, Klein," one of them once said. "If you had to live with this s---, you'd have bought an Uzi and shot twenty honkeys by now." Right. The daily tide of banal outrages would drive me nuts, to say nothing of the real, unspoken, barely detectable harpoons aimed at my chest. I confess: If I were black, I'd probably be as angry as you.

But what about the other half of the conversation, *your* half? I know it exists, the part where you confess your frustration and outrage and embarrassment about the homeboy sociopaths who are wrecking any chance for progress in the community—I've had the conversation privately, with black friends, more than once; in fact, you and I had it on the phone. Remember, you expressed your disgust with the out-of-wedlock births and no-show fathers and said, "I'm tougher on black folks than you are."

Except in public. In public, the line is: solidarity. We're victims. White racism is the root cause of all our problems. Poor Ted Koppel ran into this in Los Angeles, when he tried to include gang members in a roundtable discussion of community problems. The church folks who played host for the meeting said—privately—No gang-bangers. We don't want anything to do with the sociopaths who terrorize our streets with guns and drugs. Koppel went ahead and interviewed the gang members separately (indeed, he was smitten by the sociopaths)—and then asked the folks in the church, on the air, Why not include the gangsters? And the minister said, We never said no. This is just another white-media trick to *divide the community.* The Crips and Bloods are our brothers.

Gimme a break. It reminded me of all the black leaders who, privately, were outraged by the boycott of the Korean grocer in Flatbush two years ago but never said so. And where were you, Spike, when Yankel Rosenbaum was lynched by a black mob shouting "Kill the Jew" last summer? And where were New York's black leaders when "Professor" Leonard Jeffries spouted his racist bull about "sun people" and "ice people"? And why did Jesse Jackson, one of the few black leaders

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who admit there is a "moral crisis" in the slums, suddenly turn around after Los Angeles and start saying that some of the fires were set by *store owners,* for insurance reasons? We can't have a conversation if you guys insist on talking trash.

What causes rioters? Anger over the injustice of it all, certainly. But also: a welfare system that doesn't discourage dependency. The flight of half-decent jobs to the suburbs and less-developed countries. A mass culture that celebrates instant gratification and permanent adolescence; a slum culture that shrugs at sexual irresponsibility. Dan Quayle's motivation last week may have been cynical, political, but he's right: There is a high correlation, studies show, between criminal behavior and fatherless homes. But there is also a high correlation between white apathy and black despair.

What I can't understand, what I'd like to hear more about, are all those poor kids who don't riot—the vast majority who stay in school, who work their butts off even though they're *dissed* for "acting white," who study despite the TV and boom-boxes blaring (I remember the *noise* in the nabe); the kids who hope for a future despite all the cynical black "leaders" who tell them that *nothing* has changed, that white racism is an insurmountable barrier; the kids who have to live with the fear of being shot by one of the sociopaths *and* with the anger of being mistaken for a sociopath by every last white lady carrying a purse—*and* yes, with the terror of getting hauled in by rogue police officers like the ones who did Rodney King. How on earth do they make it? What can we do to help *them*? Let's talk about that.

I miss the old nabe, noise and glares and all. There is something exhilarating about integration. It's a New York sort of thing: This is the one city where people come from all over and, despite their best efforts to remain pigheaded, learn—and gain strength—from one another. Our mongrel nature has made us quicker, more clever, more *interesting* than homogeneous breeds. It's a shame the assimilating seems to have been thwarted by melanin. Not just because blacks might benefit; whites miss out as well, miss out on the grace and patience and tolerance and wisdom that come so naturally, despite adversity, to so many of our old neighbors—the bus drivers and waitresses and hospital workers—people we rarely celebrate in print or film but who are the glue in the community, a real moral presence and our best hope for the future.

P.S. To all readers who aren't Spike Lee: I've been honored by your attention these past five years. They haven't been easy ones for the city or the country, but I feel privileged to have shared them with you. Perhaps there will be better days ahead. ■

SPECIAL DOUBLE ISSUE

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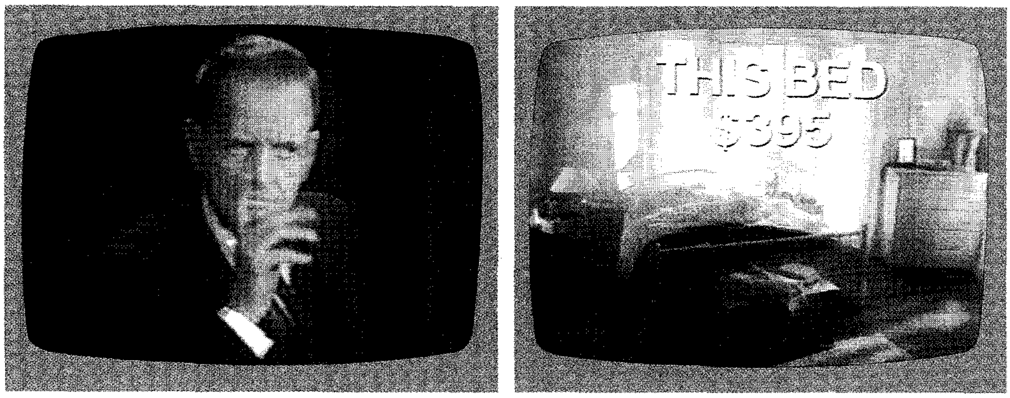
THE D-TEAM



SAVINGS PLAN: *Political pitches for Ikea.*

DEUTSCH'S DYNAMIC DUO

DONNY DEUTSCH DIDN'T WANT TO DO IT. "Celebrities in advertising are a bad end when there's nothing else to do," he thought. But the Deutsch agency was down to the wire against Della Femina McNamee for the Swatch account, so Deutsch took the notion—and twisted it some. The result: hip, engaging, stylized photographic views from celebrities' Swatches. Nicolas Cage's Swatch reveals a weird, angled refrigerator. The view from Peter Fonda's is the blur of a road from a dirt bike; from Robert De Niro's, a meat locker. Deutsch made the fashion watch a quasi-celebrity—and snagged the $7-million account.

Atypical advertising, but typical topspin from an agency with what may be the freshest reel in the business. One mainstay technique is tilting the perspective, telling a product's tale with an unlikely voice—often through slightly quirky, slightly exaggerated characters.

Deutsch's pitch for British Knights sneakers is served by color-coordinated but physically uncoordinated middle-aged ladies; Ikea's, by obsequious but obtrusive salesmen. The Tri-State Pontiac pitch is delivered via thought bubbles of nuzzling couples. Romeo thinks, "I know she loves my hot breath against her ear." His amour ruminates, "If he hadn't just bought that Grand Am, I'd have a headache right now." In another, a father shares a pillow with his newborn son. While Dad "kootchie kootchies," baby reflects, "Dad's a nice guy, but he still drives a Gremlin. . . . Do you know what that does to me psychologically? . . . Yo Pop, get a Grand Am."

In a new spot for "Bigger, Faster, Closer" Six Flags, the theme parks' convenience is conveyed by a golden retriever lazing at home during the family's one-day outing—rather than pining in a kennel for a week while the family does Disney. Another spot will focus on the "characters" you'll see: Hare Krishnas and nasty airline agents at the airport, versus Bugs Bunny and other "Warnerbes" at Six Flags.

"Deutsch's work is brilliant: simple, straightforward, and funny. They have a great take on things and invariably come away with stylish, humorous advertising," says Six Flags Entertainment CEO Bob Pittman. "They don't trash Disney—everyone knows it's a great place to visit—but they position Six Flags as an alternative for those who don't have time for Disney."

When Steve Dworin, the classically trained 38-year-old former director of account management at J. Walter Thompson New York, joined Deutsch as president last July, cognoscenti wondered about the union of wacky creative director Donny Deutsch with a "stiff suit."

They can stop wondering. The Dworin-Deutsch duo has delivered. In October, E. & J. Gallo Winery handed them its $5-million Eden Roc champagne account, and over the past two months, other big spenders have pumped up billings to $135 million from $90 million. Six Flags's $5-million account should soon grow to $30-million; Publishers Clearing House spends $20 million; the midwestern Rax Restaurants chain, $6 million. And, of course, there's Swatch. Jaguar is considering Deutsch for its $15-to-$20-million account, Brown-Forman for its $15-million Southern Comfort business, the *National Enquirer* for its $25-million account, and Pfizer for a new secret product.

Bill Welter, executive vice-president of marketing at Rax, thinks Deutsch "may have to put clients on a waiting list. They're probably the only agency to be able to tell an advertiser that they can't take his business until 1995!"

The growth coincides with another renaissance for the agency founded 23 years ago by David Deutsch. Deutsch *fils,* a Wharton School graduate and former disillusioned Ogilvy & Mather account executive, wandered in while awaiting acceptances to law school, created the "What's the Last Exciting Thing That Happened to You?" campaign for Pontiac, and stayed to "kick back, chill out, hang loose, and have fun" (as he put it in ads for *Entertainment Weekly*). Law school was forgotten.

Under Junior, Deutsch was a brat-pack agency—more out-there attention-grabbing than inside-political and effective. But as Junior grew up, the double entendres and Japan-bashing ads gave way to more subtle maneuvers. Now, while still feisty creatively, Deutsch has become a mid-size agency with big-agency clients.

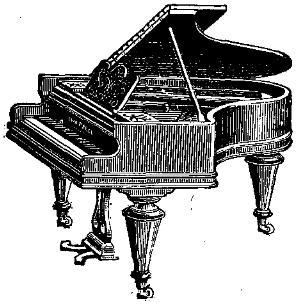
"No other creative shop has won $43-million in new business," reflects the burly, 34-year-old Deutsch. "We're the new Chiat/Day/Mojo. We're irreverent, palatable, substantial, and grown-up." Adds Dworin, "The words 'ad brat' make us cringe. We've graduated."

Now Deutsch caters to client concerns, particularly saving. "The sexiest thing we ever say to clients is that we shoot 40 percent of our TV spots in-house to trim commercial production-company costs," says Deutsch. The agency also rarely calls on casting agents, going instead through its in-house network to snag slightly eccentric subjects. To land Eden Roc, Deutsch set footage of his sister-in-law's wedding to the O'Jays' "Love Train." To tout British Knights (a campaign some call ageist), the D-team flew to Dade County and toured twenty country clubs, searching for wimpy, whiny moms with chicken-wing arms and limp

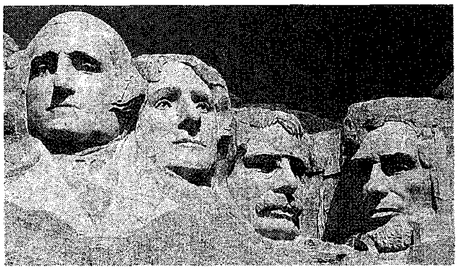
Nothing excites me like a Grand Am, only $199 a month.

SWEET NOTHINGS: *A Grand Am spot.*

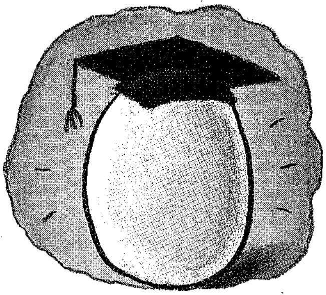
THERE'S ONLY ONE WOLFGANG AMADEUS MOZART.



ONLY FOUR IMMORTAL PRESIDENTS.



AND ONLY 90 RHODES SCHOLARS A YEAR.



BUT IN ANY GIVEN WEEK,
NEARLY 28 MILLION QUALITY ADULT VIEWERS
WATCH A&E.

A&E®

GREAT QUALITY, IN GREAT QUANTITY

Source: A.C. Nielsen, Custom Cume Study, Nov. 1991, Mon.-Sun., 8a-4a ©1992 Arts & Entertainment Network HEARST/ABC/NBC.

wrists. Deutsch filmed them wearing lipstick, clanky gold jewelry, and Nikes. "There's a difference between being sharp and being mean," says Deutsch, who swears his subjects weren't insulted.

Nor were the fawning furniture salesmen who, in the "Who Needs These Guys?" ad for Ikea, proffer a crib that converts to a double bed, a "*unique and different*" lacquered armoire, and a console made of "Parcathian elm burl."

Partly because of Deutsch's whimsical (some say smart-alecky) "It's a Big Country. Someone's Got to Furnish It" campaign, which brands Ikea as hip and appealing, shoppers have flocked to the store. A recent Ikea spot features TV-news clips of Canadian prime minister Brian Mulroney and fictitious politicians from the "House Balance Committee" bemoaning our "trillions of dollars" in deficit as the camera cuts to beds for $395 and $518. The words NEVER SPEND A TRILLION ON ANYTHING appear on the screen. And when a politician moans, "I don't know how we're going to get out of this debt," we read, IT'S EASY. SPEND WISELY.

"We didn't say, 'Hey, let's go do funny salesmen and politicians for Ikea,' " says Deutsch. "We said, 'Let's expose the furniture industry for what it is.' And we didn't say, 'Let's use a marvelous tone of voice to reach men'; we said, 'Let's identify NBO with men, the last forgotten bastion.' " In the series, as high-energy music plays, men go about their business while their reveries flash onscreen. "How come I've never caught a foul?" "What ever happened to banana seats?" "Why is my nose hair longer?" "Why is my ear hair thicker?" Each spot ends with "Why can't I *get a nice suit at a decent price?*" followed by the tag line "Men's Values."

For the past three years, Publishers Clearing House "produced in-house all the creative that made it on air," says Dave Sayer, executive director of advertising. "Ads from Ogilvy & Mather [its agency for twelve years] didn't survive in test. We need to get to people's hearts instead of just entertain. We needed an agency that could produce ads using our real sweepstakes winners." Elements of Clearing House's Prize Patrol remain, but the music in its ads has become more contemporary, the emotional pull stronger. Before, the commercials focused on the exultation of winning. Now, in one soft-focus "It Really Does Happen" spot, a child's voice tells what the bonanza has meant to her family. The style is so like Hal Riney's Alamo spots—especially the line "Oakland to Oak Bluffs."

"Celebs" wasn't Deutsch's only Swatch card. The agency suggested that the new Automatic Swatch, wound by the movement of the wearer's hand, is really a reflection of the wearer. Picture this: a page-size infant with the word MOTOR above him; below is a dictionary-type definition of how baby's 3 A.M. diaper change engages the gears of Mommy's Swatch. Other ads in the "What Moves the Human Winds the Swatch" series show Swatches wound by HUNGER, THIRST, and AFFECTION.

In the past, Swatch dabbled with different agencies as sales slumped and "it got tagged with a faddish, fake-watch image," says vice-president Chris Keigel. Deutsch's work will correct that. "It's sophisticated and gets across the idea of Swatch as a multiple-purchase life-style product; a philosophy, not just a watch." (That's especially important as Swatch becomes a brand franchise for chic, inexpensive products—it also makes pagers and will soon produce a car.)

The Ikea spots—and Deutsch's "unusually effective, interesting, insightful advertising"—attracted Rax's Bill Welter, one of the architects behind the "Where's the Beef?" campaign for Wendy's. "This is the place to strike gold again . . . if Deutsch can keep this level of creativity as it grows."

Growing pains *do* concern Deutsch. "When you're in the limelight, you can't miss and you can't hide," he says, referring to Chiat/Day's limp $60-million American Express campaign. "I'm chilled remembering Jay Chiat's challenge: 'Let's see how big we can get before we get bad.' "

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Fun City/David Blum

CHEESY DANISH

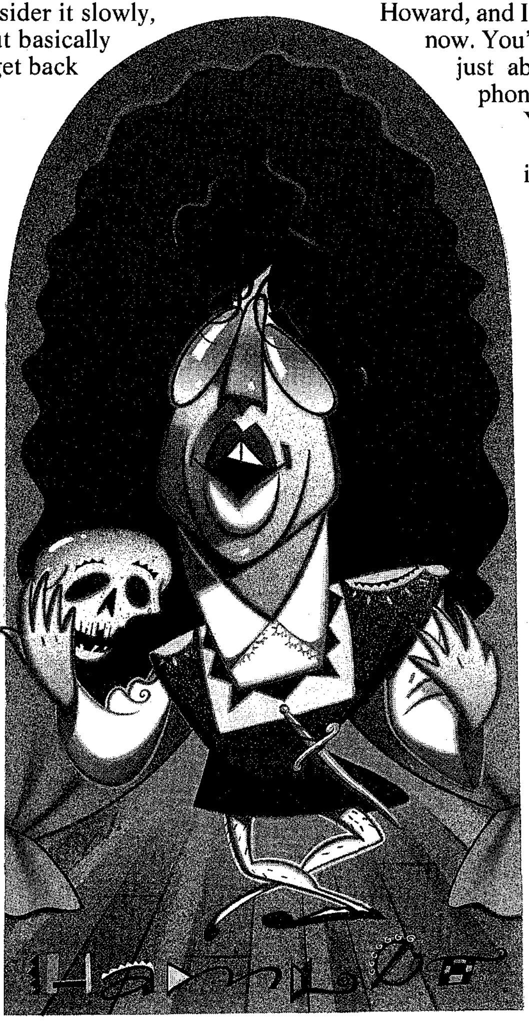
AN OPEN LETTER TO HOWARD STERN:

Dear Howard,

Please forgive me for approaching you in so public a manner. But frankly, I'm afraid to call you. First of all, I don't have your number, and anyway, I figure there must be some kind of special number you give only to Richard Simmons. Also, I have a strong hunch you'd yell at me and hang up.

I don't take well to that sort of thing.

I wanted to talk to you, Howard, because I have the perfect movie idea for you. I want you to consider it slowly, carefully, maybe run it past Robin, but basically I think you should think about it and get back to me.



Stern und Drang.

Okay, here it is.

I call it *Howard Stern's Hamlet.*

Here's the plot:

Your uncle kills your dad and marries your mom. You're depressed. A ghost is yelling at you. You kinda go crazy. You dump your beautiful girlfriend and kill *her* dad by mistake. She kills herself. You start a theater group, but your first production is a flop. You take a bachelor weekend out of town with a couple of buddies. But somebody's trying to kill your girlfriend's brother, and your mom drinks some spiked punch, and everybody dies.

Come on, man! It's a hit!

See, here's the thing. You want to be an actor. Okay. Ask any actor what part he most wants to play. It's Hamlet, Howard. Everybody wants to play Hamlet. So why not skip right to the main event? Beat the big guys at their own game? You've got the talent, the name, the clout. . . . You gotta go for it, Howard. I know you can do it.

But let's make it fun. Nobody wants to see another boring *Hamlet* with tights and skulls and funny accents. Mel Gibson did that. I say do it the Howard Stern way.

In other words, semi-nude.

Talk to me about casting. For Ophelia I see either Tawny Kitaen or Jennifer Flavin. (Tawny Kitaen, for the ill informed, is the beauteous babe from Whitesnake videos. Jennifer Flavin is, of course, Sylvester Stallone's very foxy and talented girlfriend.) I think it's a toss-up, but if you go with Jennifer you'll bring in the Sly audience, too, and I think that's important to any *Hamlet* production. However, I have to admit that the thought of Tawny Kitaen doing the mad scene in a G-string is another powerful argument.

It's up to you, Howard. You're the Prince of Denmark.

How about Mom? There are various ways to go here, but personally I'd like to see Robin Quivers. She's awfully motherly, if you know what I mean.

For the ghost of your father I suggest the ghost of Sam Kinison.

Rosencrantz and Guildenstern? Siskel and Ebert.

I know this is going to seem a bit controversial, but for Laertes (that's Ophelia's brother), I have to tell you, I see Geraldo Rivera. Instead of a sword fight, let's have you guys go a few rounds in the ring.

For the part of Yorick, I suggest the rotting corpse of Don Imus.

And wouldn't Stuttering John make a perfect Polonius?

I've been trying to anticipate your objections to this idea, Howard, and I think I know what's on your mind right now. You've isolated the big problems, and you're just about ready to hang up the proverbial phone.

You have three fundamental questions:

1. Why is there not one single reference in *Hamlet* to a penis?
2. Is *Hamlet* really worth doing if I don't get to do the horizontal hula with Ophelia?
3. Is the whole project just too damn *tasteful*?

Don't worry, Howard. This will be the *Hamlet* your audience has been waiting for. There will be babes onscreen at all times. We will probably want to consider moving the location from Denmark to Sweden. And in *Howard Stern's Hamlet,* we will add a new and important plot dimension by throwing in a party scene at the nunnery, where you visit Ophelia and have your way with her, James Caan–in–*The Godfather* style.

Yes, *Howard Stern's Hamlet* will be the hottest thing to hit the screen since Larry . . . since Curly . . . since Moe.

Okay. Let's talk deal.

You produce and star.

Shakespeare gets the writing credit. (The Writers Guild tends to go with the guy who created the characters and wrote the first draft. That's okay with me.)

How about a really classy director? I'm thinking about James Ivory, who's just coming off another highly successful *Howard* project.

Then we take the package to Joel Silver. Maybe we can even sell it to him as an idea for *Die Hard 3.*

But we must not allow the Hollywood machinery to alter or cheapen the purity of this idea. *Howard Stern's Hamlet* will be a contemporary cinematic masterpiece. At last, the greatest role in history will be played by a man of the people. Your audience will rise up en masse and start riots at the box office on opening day.

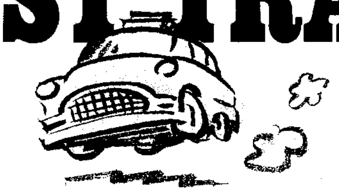
Think about it, Howard.

Your listeners will be exposed, for the first time in their moviegoing lives, to the brilliance and artistry of the greatest theatrical talent in history.

Not to mention Shakespeare. ■

Illustration by Rob Westerberg.

FAST TRACK



EDITED BY CHRIS SMITH

CHOW

Tasti Sensation

AN OVERHEATED RED-haired man approaches the counter.

"Is it yogurt?" he asks the clerk. "No . . ." she begins to say.

"What is it, Tofutti?" he says, crinkling his brow. She replies, "No. It's a low-calorie frozen dessert."

Jenifer Goldston cools off.

"Does it have milk in it?" he asks. "It's 80 percent water," she says patiently. He tries a sample—and hey, he likes it.

The regulars follow the novice, ordering chocolate pudding and French custard faster than you can say "Tasti D-Lite." Sounds like something Beaver's mom whipped up, but it's actually very nineties: virtually fat-free (less than one gram per serving), cholesterol-free, lactose-free, with a pinch of oat fiber thrown in for good measure. It's kosher, too.

Now a chain with eight stores in New York, Tasti D-Lite started four years ago, the brainchild of Nicole Michaels and her father, Raymond, a New Jersey food technologist who created the recipe. Four main flavors are made each day; with a swirl or two of syrup, the stores can make 100 varieties, including carrot cake and choco-chino. Although real cream is listed among the ingredients, the taste is, well, very light, as evanescent as a Sno Cone. A four-ounce cup goes for $1.50.

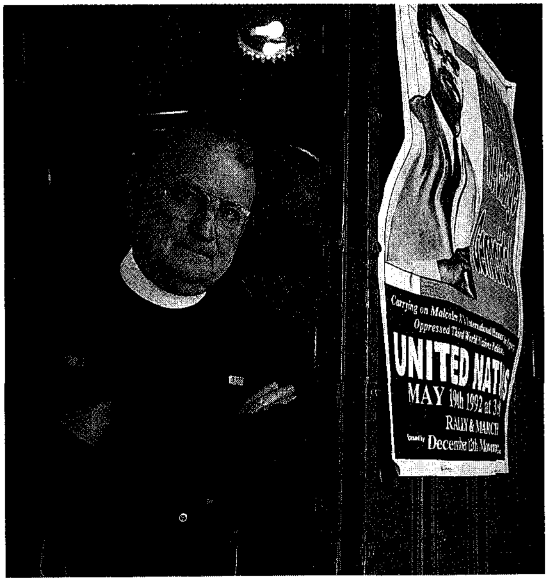
The business, with total sales averaging $100,000 a day, has developed a following that isn't limited to sticky summer afternoons. A fiftyish man peered into the window of a still-dark shop at Broadway near 86th Street one May morning. He spotted the counter girl on her way in and said with a hopeful smile, "Hey, listen, do peanut butter today." EILEEN CLARKE

BRIEF LIVES

The Reverend Goes Hollywood

IF YOU'RE EVER LOOKING FOR THE REVEREND Robert Castle, the subject of Jonathan Demme's new documentary, *Cousin Bobby*, start at St. Mary's Episcopal Church in Harlem, where Castle is pastor. If he's not there, try walking along 125th Street, where he sometimes strolls and talks with his neighbors. And don't give up the search without first checking the jail cells at the local police station; Castle has been known to get himself arrested every now and then.

In fact, the 62-year-old priest figures he's been locked up fifteen or twenty times, usually after participating in demonstrations and sit-ins calling for justice, peace, or civil rights. "In every instance," he says, "getting arrested was a last resort. There were always long periods of struggle to resolve things in another manner."



Demme monde: *Reverend Castle at his church.*

Castle's activism dates to the sixties, when he was stationed at a poor black parish in racially tense Jersey City. He landed at St. Mary's six years ago and soon became reacquainted with Demme, his second cousin, who was in search of a subject for his next documentary. The home movie–ish *Cousin Bobby* was screened at this year's Cannes Film Festival, and it opens at the Public Theater this week.

Sitting in the rectory at St. Mary's, Castle is gracious and soft-spoken, though he does get somewhat rankled when he talks about the racism, both "institutionalized and personal," that he holds responsible for the widespread neglect of urban neighborhoods. "Just to get what's right and decent and fair," he says, "you've got to break your ass all the time. Fight, fight, fight for what should be done automatically for people." During Castle's tenure, St. Mary's has allied itself with numerous community organizations and lobbied for change, with some success; next month will see the opening of the St. Mary's Center, a 40-bed facility for people with AIDS. The church also provides counseling and referral services to parishioners and others from the neighborhood.

Though the recent violence in Los Angeles may have done little to encourage optimism about the future of race relations in America, Castle says that "clergy people are always hopeful. These last twelve years have been absolutely disastrous for inner cities. We've moved away from any sense of care. Something has to change." CHRISTOPHER BAGLEY

Photographs: left, Charlie Samuels; right, Brian Coats.

BOOKSHELF

HE COVERS THE WAR

HIS GRANDFATHER WAS multi-millionaire foundation founder John D. MacArthur. His great-uncle Charles MacArthur wrote *The Front Page* with Ben Hecht. And his cousin James MacArthur played Dano on *Hawaii Five-0.*

John R. "Rick" MacArthur came into the world with cash, journalism, and a little show biz in his genes. Nice qualifications for *Harper's Magazine*'s affable 35-year-old "boy publisher" and now media critic, whose first book, *Second Front: Censorship and Propaganda in the Gulf War* (Hill and Wang; $20), lambastes the Fourth Estate for behaving like Pentagon shills during the desert war.

"My great-uncle Charlie," MacArthur says, sitting in his modest *Harper's* office, "would be turning in his grave."

The argument: that the press "lay down for Schwarzkopf & Co.," never fighting for its First Amendment rights in the face of military censorship. Both left- and right-wingers will find fault with *Second Front.* So will the great in-between that MacArthur complains has become the "institutional" corporate bureaucracy of American journalism.

Six months of research took him to the top print and TV brass: Ben Bradlee ("totally cynical"), NBC News honcho Michael Gartner ("an empty suit"), Sam Donaldson ("obnoxious and offensive"). NBC president Bob Wright was "the most surprising and refreshing" executive he quizzed.

The book castigates the media for not questioning the identity of the tearful girl who testified before Congress that she'd seen invading Iraqis rip infants from their incubators. According to MacArthur, she is the daughter of a Kuwaiti ambassador, and her appearance was orchestrated by P.R. behemoth Hill & Knowlton. The incubator story is almost certainly false.

On MacArthur's desk at *Harper's* sits a picture of the Diner Grill, a Chicago greasy spoon where he used to caffeinate himself as a cub cop reporter for the *Sun-Times.* What happens when a scrappy news hound turns media watchdog? "I used to think journalism was romantic," he says. "I don't anymore."

Hold the front page.

RICK MARIN

Attack journalism: Rick MacArthur blasts coverage of the Gulf War.

PHOBICS' CORNER

PLAYING IT SAFE

"I JUST HAVE THIS FEELING it's going to be something *really big,*" says Mary Ann Simnowski, a waiflike brunette with piercing green eyes who, with her equally underfed and ambitious husband, Anthony, has just opened the city's first haven for the paranoid consumer: The Safety Store.

Things you can worry about at the shop, on Columbus Avenue at 83rd Street: that your children will strangle in electrical cords (cord shorteners start at $3.50; infant-CPR videos are $29.99) or drown in toilets (potty locks, $10), or that you will get robbed in a burning hotel (portable combination door lock and smoke alarm, $19.99—"a great stocking stuffer," chirps Ms. Simnowski, 31), or that there's lead lurking in your water, paint, furniture, or soil (lead swab kit, $12.99), or that 250-pound thieves wielding sledgehammers will smash through your patio doors (transparent safety film at $5.50 per square foot will stump such brutes, or so the Simnowskis promise).

The Safety Store grew out of the couple's other business, New York Babyproofing, which they started in their apartment two years ago when son Perry was born. With the new shop, Mr. Simnowski, 37, intones earnestly, "We're looking to solidify ourselves as a powerhouse in this new field."

The field is perhaps five years old; some 200 in-your-home babyproofing services have sprung up since the late eighties, as have a dozen mail-order catalogues with names like Perfectly Safe ("for parents who care") and the Safety Zone ("to keep families and the people you love safe"). There's a TV-movie scare tactic to much of this literature (packages depict toddlers creeping toward electrical outlets while clutching knives), and there's also a heavy overlay of righteousness in the marketing approaches ("Your child's safety is your most important responsibility and our most important purpose," coos the cover of Perfectly Safe).

But the Simnowskis, in their cash-register-side manner, have little time these days for anything but *joie de vivre* in their gold mine. "People say, 'I'll spend anything on my child before myself,' " Ms. Simnowski gloats. "We're going to capitalize on it while it's hot."

EVE KAHN

CALIFORNIA SAFE

Protection racket: The parents and Perry.

Photographs: top, Shonna Valeska; projected photograph by Allan Tannenbaum/Sygma; bottom, Peter Freed.

RADIO WAVES

CALL OF THE WILD

IN MAINE, HE WAS A lobster. In the Rockies, an elk. But the elk didn't sell. No one believed it. "Actually," Tom Keith says, "it sounded like my seagull."

Keith, 45, is the voice of the barnyard. He spends Saturday nights barking and meowing and becoming poultry. All on the radio, for Garrison Keillor.

"I did an elephant once," Keith says. "I forget how."

He's part of Keillor's American Radio Company. The troupe scours America, landing in a different city each week. It does a two-hour live show: songs, skits, and Keillor's beloved monologue (Saturdays at 6 P.M., WNYC–AM and FM; Sundays at 11 A.M., WNYC–AM).

On May 30, for a salute to Walt Whitman, the group invades BAM, near Whitman's home. And Keith, with his throat and props, will provide the sounds of the city. "I don't like New York much," he adds with a smile. "You know, they say New York is the city that never sleeps. I say: It's the city that never *lets* you sleep."

When the show plays Gotham, as it did last fall, Keith does a lot of honking car horns. He can also do a mean traffic jam, and a city pigeon.

Like much of the cast, Keith arrives in a host city on Friday. (This year, he's been to Boise, L.A., Houston, Pittsburgh, perhaps a dozen others.) He looks at the script, and underlines the required sounds—be they animal, vegetable, or mineral.

Keillor accompanist Tom Keith.

"Walking feet can be tricky," Keith says. "First, the tendency is to push the shoes together too quickly." Stairs are even harder. "People's feet make certain sounds going up and others going down."

His traveling kit includes window blinds, a door on a frame, a machine for breaking glass, and the inevitable coconut shells. "Plus elbow macaroni—for crunching bugs," Keith says.

He's been working with Keillor since 1976. And since '82, he's had a morning show on Minnesota Public Radio. It's called "The Morning Show" and broadcasts from his hometown, St. Paul.

There are many traditions, Keith says, for making radio noise. But technology has put a damper on things. "I mean, phones don't *ring* anymore," he says. They chirp. "And doorknobs don't squeak. The world is becoming a quieter place." Bob Ickes

NIGHTCRAWLER

A Soap Opera With Real Suds

THE CROWD LOOKS LIKE A frat party gone East Village, with a side order from the suburbs—some exotic hairdos and vintage overcoats, lots of leather jackets, jeans, leggings, Rolling Rocks, and acres of stubble (on the men).

Onstage, Les Baum swigs nervously from a bottle of Cepacol while playing Rex, a hopeless but lovable singing crime dog. Lax, the glib, fast-talking executive at the record company that promotes Rex, is chiding Bix, his obsequious underling, for Rex's failure at Madison Square Garden. Suddenly, the action freezes: In a send-up of the sci-fi subplots in TV soap operas, Bix's voice drops an octave, and he delivers a riveting "We will rule the planet" monologue. Chills! Horrors! Bix has become a creature from outer space!

Serial actors David Simonds and Glen Santiago.

This installment of "Rex the Singing Crime Dog" takes place in the middle of a 30-week run of *Underground Soap,* a multiplot serial comedy put on every Friday night by Cucaracha Theatre, the Obie-winning downtown performance collective.

But the show, at a whitewashed loftlike space on Greenwich Street, is only half the entertainment: When the plays end each week, the party begins. Spotlights dim and the music starts pounding, and the scene is more *Love Connection* than soap opera. At a makeshift bar in the corner, actors and writers who don't perform in the soap that week serve beer and soda. "There are a lot of available men in their early thirties," says Isabella Isola, who's been going to the show since last summer. "Every week you get to know people better, so that when you do go out on a date with one of them, it seems like you've known them forever."

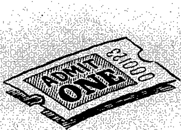
Last year, Cucaracha co-founder Richard Caliban had the inspired idea of doing a live, late-night soap. His partner, David Simonds, enlisted 25 Cucaracha veterans and an equal number of performance artists and actors to form the cast (call 966-8596 for *Underground Soap*'s new location; admission is $7).

In another vignette on this same night, Hildy, a bohemian wannabe, is accepted into the art colony Yaddo, much to the dismay of her boyfriend, a thoroughly working-class stiff who believes that Yaddo has something to do with *Return of the Jedi.* Skits are timely, witty, and often hilarious, though occasionally simply loud. For the final spring episode, on May 29, all five plots will miraculously converge. No doubt some of the audience will, too.

Jeffrey Slonim

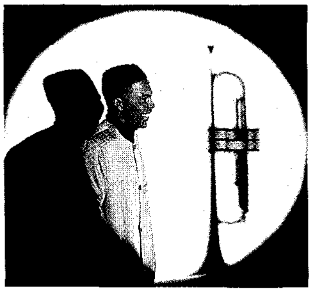
Photographs: top, Michael P. McLaughlin; bottom, Paula Court.

HOT LINE



THE TOPS IN TOWN THIS WEEK

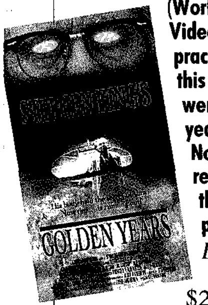
COMPILED BY RUTH GILBERT



MUSIC

It's a week of little gems, old favorites, and . . . well, decide for yourself: Roy Hargrove, the 22-year-old trumpet wunderkind whose new album, *The Vibe* (Novus), has just been released, is at the Village Vanguard May 26 through 31; the great Lou Reed plays Radio City on May 26 and 27; Cher and her costumes changes do Madison Square Garden from May 27 through 31.

VIDEOS



***Stephen King's Golden Years* (Worldvision Home Video; $89.95): Fans practically wept when this sci-fi-horror series went off the air last year without an ending. Now find out what really happened, in this two-cassette package.**

Blonde Venus (MCA/Universal; $29.95): Dietrich was never more exotic or glamorous.

FOOD

The Silver Palate is in the midst of celebrating its tenth anniversary by giving away copies of the newly revised (Workman; $12.95) *original* cookbook (ah, remember the days when pesto sauce and cold sesame noodles seemed so fresh and new?) when you buy $25-worth of products.

THE SILVER PALATE
COOKBOOK
THE SILVER PALATE

Les Jörgensen

"The focaccia sandwich may not be worth the twenty-minute wait at the now-hot Mappamondo," says *New York's* Underground Gourmet, "but the décor is. The fare is typical Manhattan Italian—pizza and pasta—and the prices are out of this *mondo:* $25 or less for dinner for two." At 11 Abingdon Square, near Bleecker Street; 675-3100.

Caroline G. D'Amboise

DANCE

"Amerimusica": Jacques d'Amboise's National Dance Institute celebrates the West Indies, Brazil, Appalachia, and other places. In addition to a thousand kids and a few big-name dancers, the No Name Gospel Singers join in at the Brooklyn Academy of Music; May 30 through June 8.

TASTINGS

BY ALEXIS BESPALOFF

A trio of young but drinkable 1987 California Cabernets manages to combine appealing fruit with character and complexity. There's the spicy, balanced Domaine Michel ($21), the lively Sequoia Grove ($25), *and the well-structured* Inglenook Cask Reserve ($22).

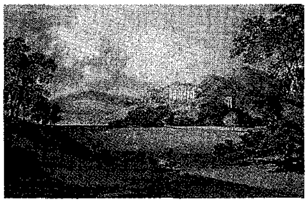
FASHION

"As seen on Sigourney Weaver (the cover of the May *Premiere* magazine) and Robert De Niro (in *Cape Fear*)" is how Temptu will be selling its product in the Arcade at Macy's. This successful temporary-tattoo outfit has set up a first-floor boutique.

ART

"Otavipithecus: Ape or Ancestor?": *The American Museum of Natural History* introduces the 13-million-year-old fossil of a newly discovered species of prehuman; till May 31.

"Sketching at Home and Abroad": These elegant British landscapes cover the years from 1750 to 1850. It's fascinating to watch the eighteenth-century English obsession with exotic locales give way in the nineteenth century to more local attractions, like Turner's lovely *View of Dunster Castle From the Northeast.* At the Morgan Library through August 2.



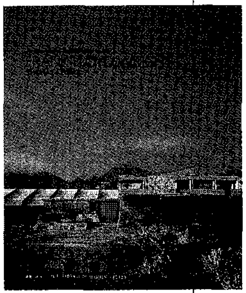
TELEVISION

***The 46th Annual Tony Awards:* New Yorkers love to say how the Tonys are much better, classier, and more sophisticated than the Oscars. And they're right—can one imagine Jack Palance doing push-ups at the Gershwin? (May 31; CBS; 9 P.M.)**

BOOKS

Marrying the Hangman, Sheila Weller: In 1987, Diane Pikul was murdered by her husband, a successful Wall Street analyst. What happened next—to him and their children—is the compelling subject of Weller's true-crime story. (Random House; $21.)

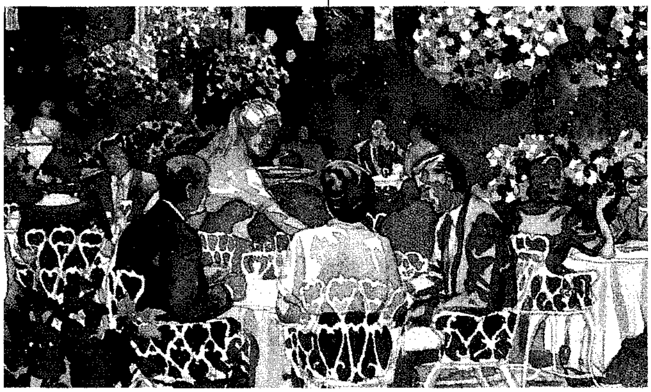
***Frank Lloyd Wright,* Thomas A. Heinz: Interest in Wright is keener than ever, and this first-rate volume is one of the most handsome books on the architect to date. (St. Martin's Press; $35.)**



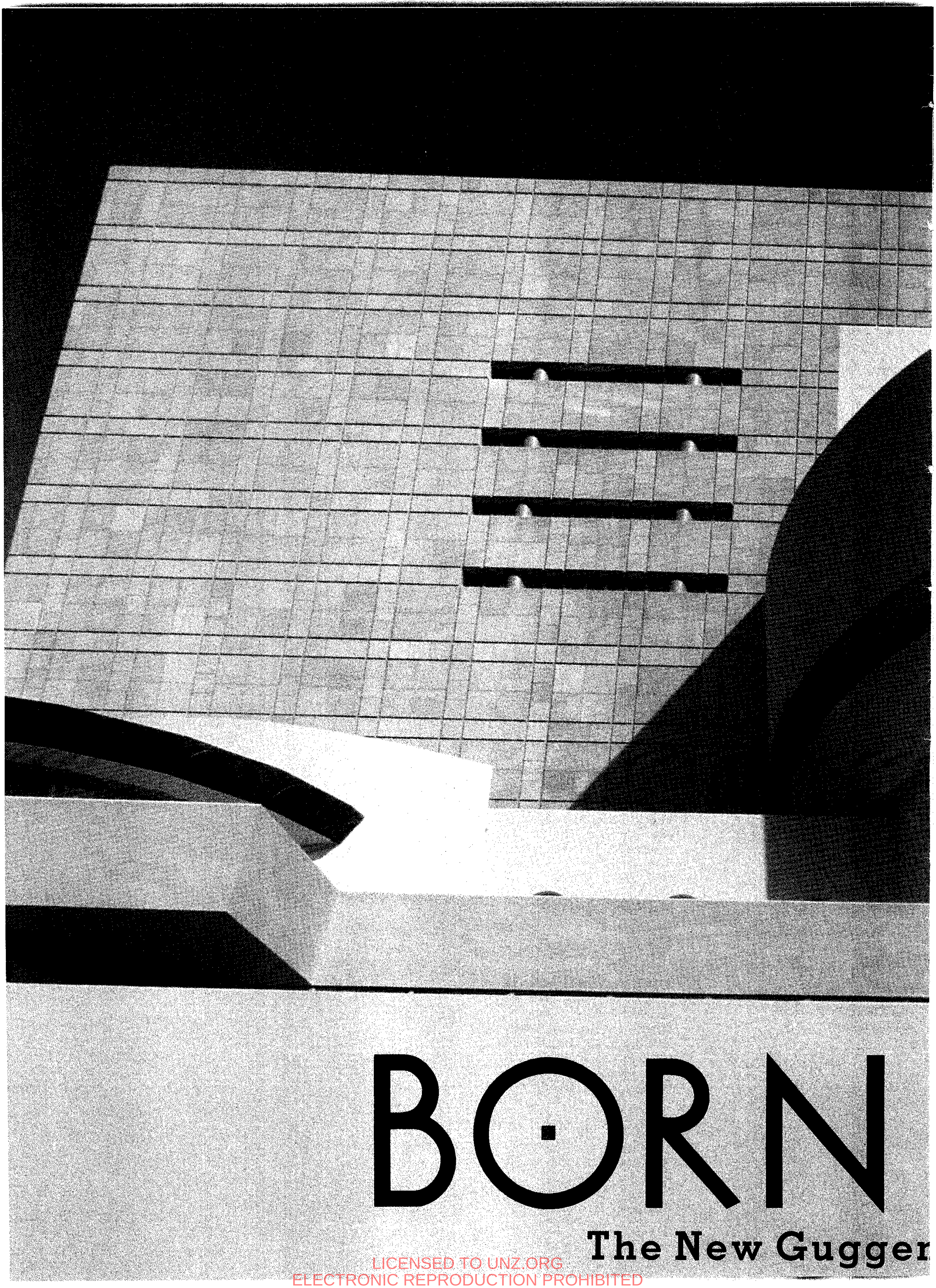
ASK GAEL

I crave al fresco dining minus traffic pollution.

Exult in the balminess of spring in Tavern on the Green's glorious garden, a riot of daffodils, tulips, hyacinths, and irises, with magnolias and cherry blossoms. Or ask for a table in Periyali's secret garden, wrapped in brick but open to the sky.



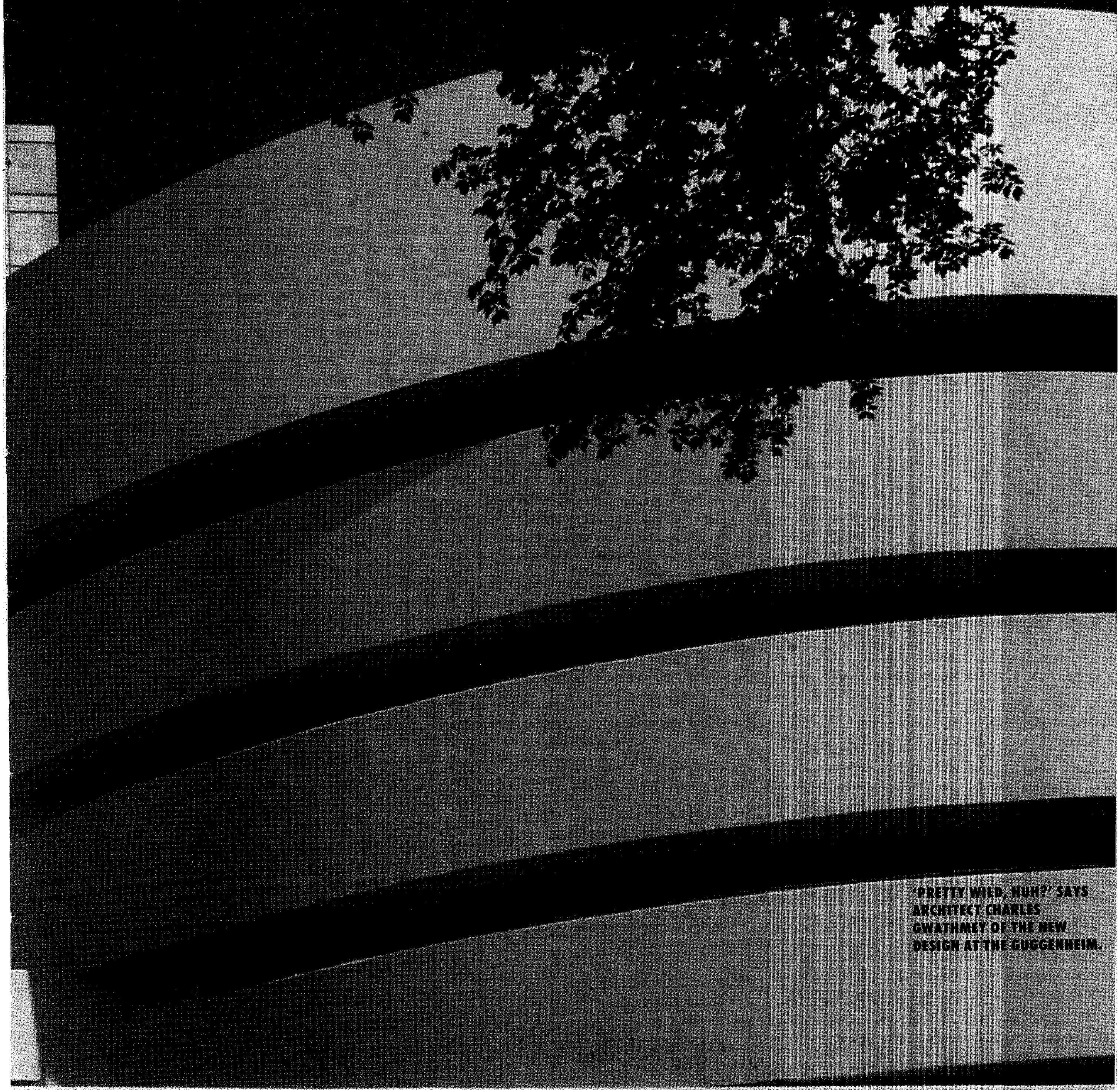
Garnet Henderson



BORN

The New Gugger

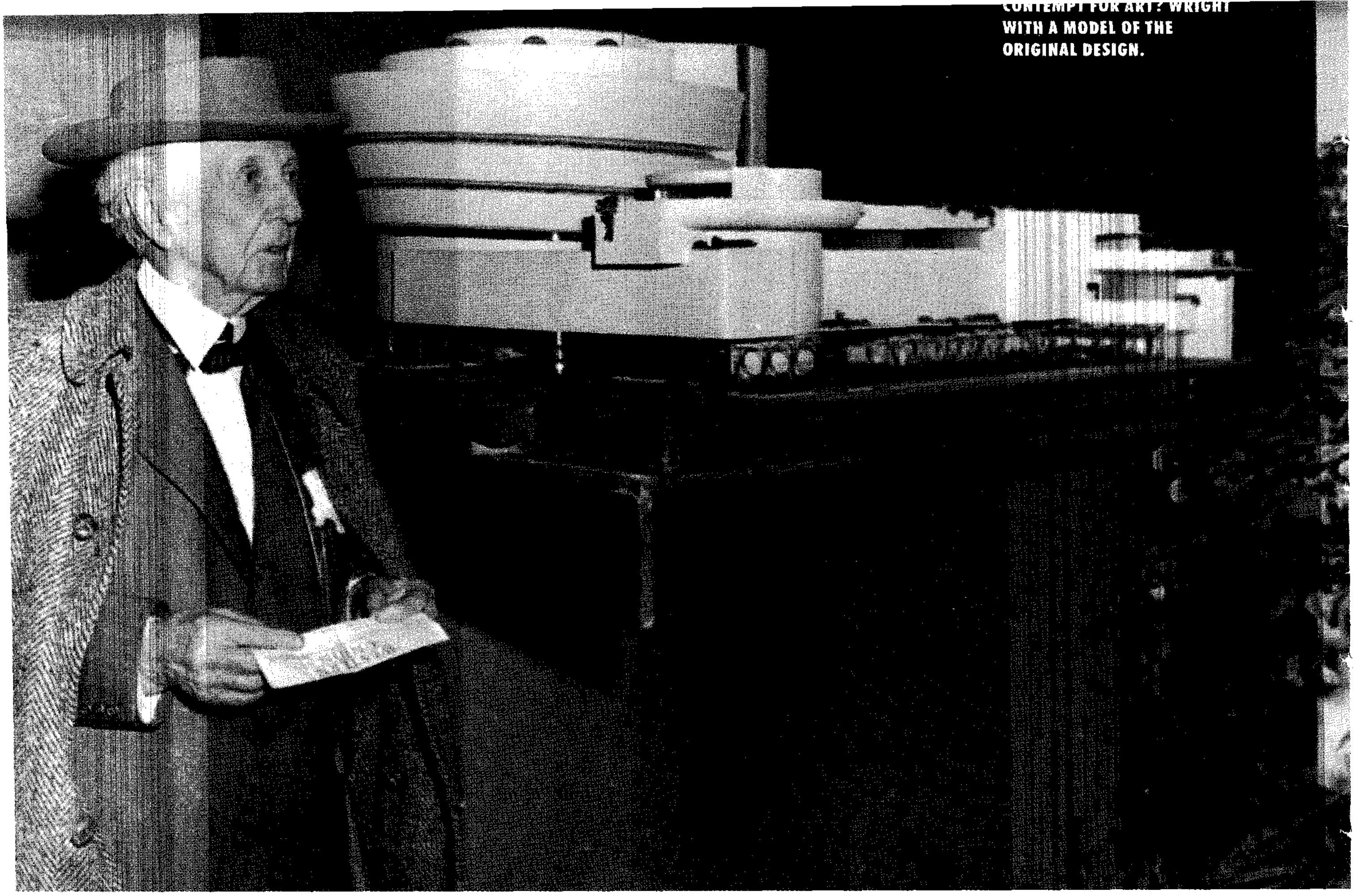
PHOTOGRAPHED BY TED HARDIN



'PRETTY WILD, HUH?' SAYS ARCHITECT CHARLES GWATHMEY OF THE NEW DESIGN AT THE GUGGENHEIM.

AGAIN

heim • By John Taylor



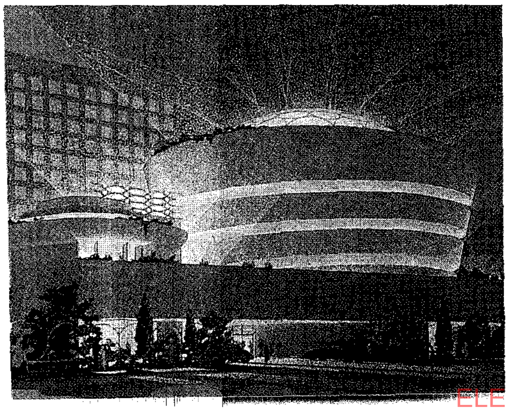
CONTEMPT FOR ART? WRIGHT WITH A MODEL OF THE ORIGINAL DESIGN.

AVANT-GARDE ARTISTS, INCLUDING FRANZ KLINE

'PRETTY WILD, HUH?" THE ARCHITECT CHARLES GWATHMEY asks me. We are at the Solomon R. Guggenheim Museum, to use its official name, standing in the gravel-surfaced sculpture garden that Gwathmey has built on the roof terrace of the small rotunda. It is a crisp, clear morning, and the sky beyond the white curve of the large rotunda above us is a startling blue. Gwathmey and his partner, Robert Siegel, who together designed the museum's new annex and restored and reconfigured Frank Lloyd Wright's original structure, are giving me a tour of the building, which, after years of debate, endless hearings, and protracted litigation with enraged preservationists, is finally scheduled to open June 28.

One of the many changes Gwathmey and Siegel have made to the building is the addition of this sculpture garden, nestled against the intersection of the large rotunda and the new limestone annex. "It's a great place to see Wright's building and our building come together," Gwathmey says, surveying with satisfaction the seam between the two. "Put a few of those Brancusis out here," he continues, referring to the Constantin Brancusi sculptures that are part of the museum's permanent collection, and sweeps his arm around the compact garden to indicate where the Brancusis would go.

EARLY PLANS: DID WRIGHT ENVISION AN ANNEX?



We head down into the small rotunda, where some of the most striking interior changes have taken place. Ever since the museum opened, its staff had been housed in the small rotunda. The space was cramped to begin with. As the staff expanded over the years, more partitions were added and the atrium that forms a well in the center of the building was sealed off. The partition walls have now been torn out and the atrium well unsealed. The round rooms, with their walls of floor-to-ceiling windows, have all been formed into exhibition space. "Now you can experience this building and get the whole phenomenon of Wright in ways you never could before," Gwathmey says. "I hope people are going to go through this thing and say, 'This is irrefutable.' "

Indeed, in the belief that the changes will elicit precisely that reaction, Gwathmey has been giving private tours of the building to some long-standing opponents of the project. And he claims to have made a few converts. Laurie Beckelman, the chairwoman of the Landmarks Preservation Commission, he says, is one. "I took her on a tour, and she was knocked out," Gwathmey tells me. "She said to me, 'I must admit I was opposed. I admit it was a knee-jerk reaction, and I feel ashamed of myself. This is really fantastic.' "

That is not exactly how Beckelman recollects her reaction. "I was extremely enthusiastic about the interior," she says. "The actual space itself, when you walk through it, is extremely successful—the materials, the way it flows. The new galleries are spectacular. Would I still prefer not to have an annex? Yes."

And, in fact, few if any of the preservationists who led the fight against the addition have now embraced it. To many of them it is still a disgrace, a travesty, a horror, "the most appalling act of architectural vandalism since the demolition of Penn-

Photographs: top, AP/Wide World; bottom right, Marc Riboud/Magnum. Rendering courtesy of the Guggenheim Museum.

sylvania Station," as the architecture writer Martin Filler once put it in an op-ed piece in the New York *Times*. "The annex to me is a sad monument to the failure of New York to protect one of its icons," says Anthony C. Wood, president of Friends of the Upper East Side Historic Districts. "Those who pushed it through should be embarrassed every time they walk by it."

THE GUGGENHEIM, ON FIFTH AVENUE AND 88TH STREET, is almost invariably referred to as Wright's "masterpiece." One Italian architecture writer has described it as "the most famous and hallowed shrine of museum architecture this cenury." Despite that distinction, the Guggenheim has always been something of an anomaly in New York's museum world. It is not a fixed memorial to a specific collector, as is the Frick, whose curators function more like custodians. To the contrary, the Guggenheim has always expanded its collection and presented temporary exhibits in the fashion of much larger museums.

But because of its architectural idiosyncrasies—the cramped exhibition space, the sloping wall—the museum's curators have found it difficult to present ambitious exhibits. The museum's interior was perfectly suited for the display of Alexander Calder's sculpture in 1984. And the exhibit two years ago of Jenny Holzer's digital-message art, arrayed along the ramp, was well received. By and large, however, the Guggenheim is known for its impressive permanent collection of early-twentieth-century artists, such as Mondrian, Modigliani, and Dubuffet and has at its core 205 works by Kandinsky. Wright's actual building, it is often said, is the Guggenheim's single greatest work of art.

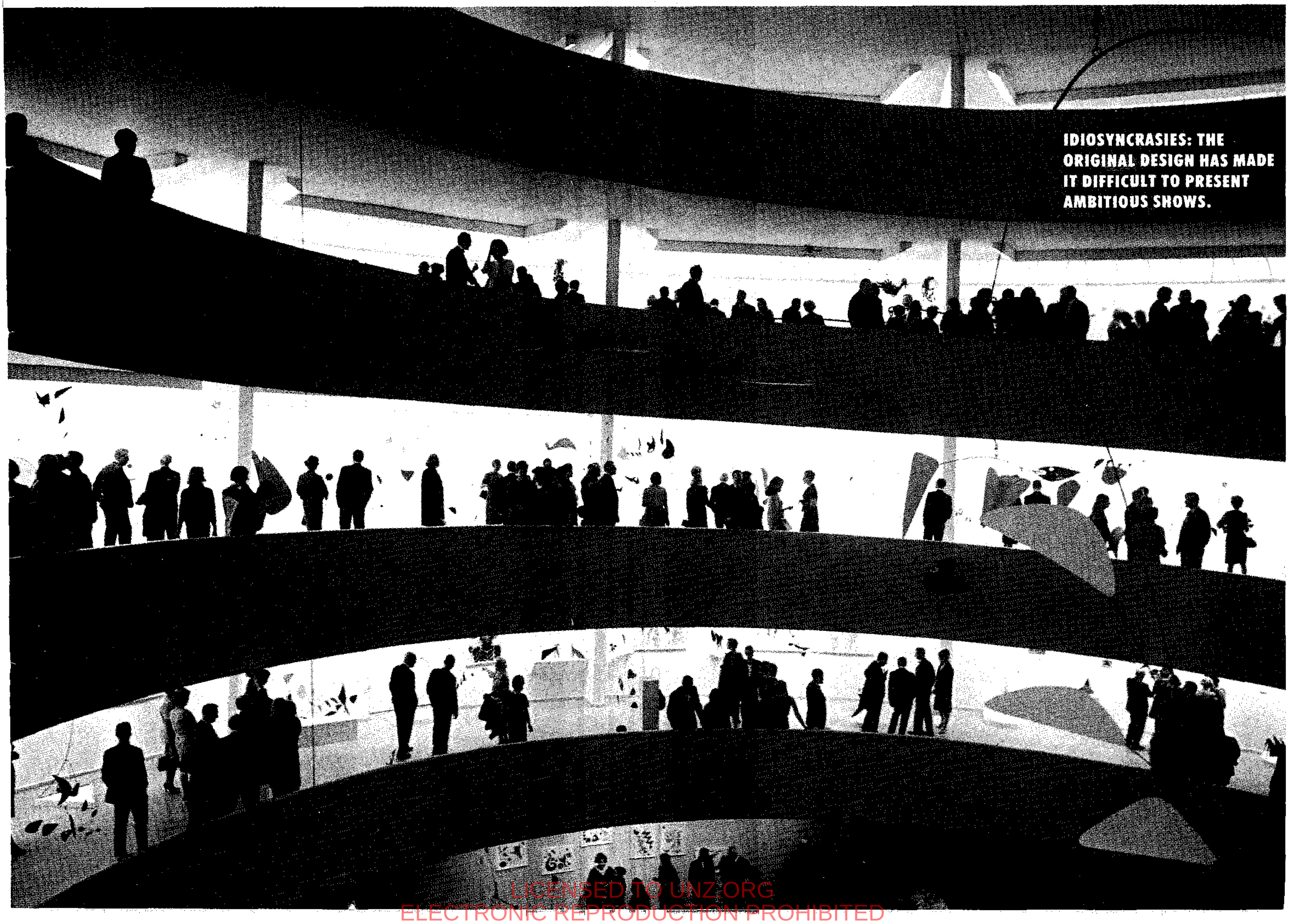
With its new annex, the Guggenheim will be able to expand vastly both the variety and scale of its temporary exhibits. But the undertaking has proved rather exorbitant. To build the addition, restore Wright's original structure, and create a new branch in SoHo will cost the museum about $61 million. To pay for it, the Guggenheim has taken the step—unusual but not unprecedented for a museum—of floating a $54.9-million issue of tax-exempt bonds. But the annex will increase the museum's total exhibition space to 51,100 square feet from 31,679 and, the museum hopes, will draw an additional 750,000 visitors in the first year.

For Thomas Krens, the Guggenheim's director since 1988 (page 34), the museum had to expand in order to stay abreast of developments in art. If it didn't, it would ossify. "Museums have been very successful, but they have run up against a practical problem," he says. "As they have become successful they have become full. The art's become bigger. The gap between the museum's ability to deal with the art and its own structural limitations has grown wider and wider."

But as everyone who has followed the controversy knows, the museum's expansion plans predate Krens. They were formulated by his predecessor Thomas Messer, who in 1981 decided that the museum needed more gallery space because at that point it could show only some 3 percent of its 6,000 works at any one time. At the suggestion of the tycoon Stephen Swid, one of the museum's trustees, Messer and the other trustees turned to Charles Gwathmey, one of the city's

(Continued on page 36)

ROBERT **M**OTHERWELL, **P**ROTESTED THE **O**RIGINAL **D**ESIGN

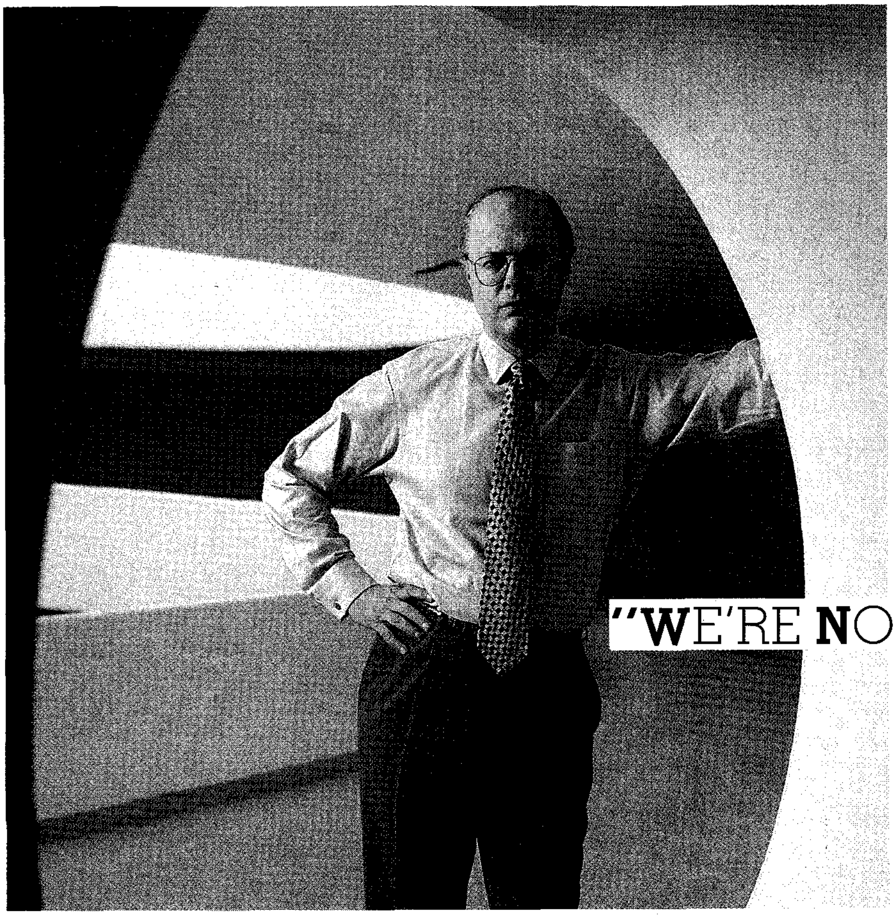


IDIOSYNCRASIES: THE ORIGINAL DESIGN HAS MADE IT DIFFICULT TO PRESENT AMBITIOUS SHOWS.

BY KAY LARSON

THE WRIGHT STUFF

GUGGENHEIM DIRECTOR **THOMAS KRENS** ANSWERS THE BIG QUESTIONS



KRENS: TURNING AN UNWORKABLE SHOWCASE INTO A MODERN, FUNCTIONING MUSEUM.

DEPENDING ON WHO'S TALKING, Thomas Krens, director of the Guggenheim, is either Napoleon or the Messiah. Even his friends aren't sure: Before coming to New York in 1988, he founded the Massachusetts Museum of Contemporary Art in North Adams, Massachusetts, a project some of his own advisers privately called "megalo-MOCA." This month, as Krens prepares to open both the Frank Lloyd Wright building and a "downtown Guggenheim" in SoHo, passions within the art community have hit a fever pitch. Jealousy probably plays no small part. Fumed one small-museum administrator, "You tell me—what has he actually *done?*"

Here's what: In four years he and his team have successfully turned Wright's unworkable showcase architecture into a modern, functioning museum. He has quietly raised tens of millions of dollars, promising to retire at least part of the $54.9-million debt incurred in building the annex, renovating the Frank Lloyd Wright building, and refurbishing a West Side warehouse and conservation facility. He has signed an agreement with the city of Bilbao, Spain, for a new international museum, designed by Frank Gehry, that will share resources and curators with the Guggenheim. The Basque legislature gave a $20-million cash contribution to the Guggenheim, authorized New York to buy an art collection for Bilbao, and allotted $100 million for the building. (In June, the Leo Castelli gallery will show plans and models for Bilbao and a site under discussion in Salzburg, Austria.)

For the die-hard art crowd, though, the best surprise may well be the SoHo Guggenheim. In a classic cast-iron building owned by collector and art publisher Peter Brant, at the corner of Broadway and Prince, architect Arata Isozaki has renovated two floors of galleries: 27,000 square feet of clean white exhibition space, compared with the Whitney's 23,000. The balance of power in New York's contemporary museums suddenly flips toward the Guggenheim. Minimalist art can now be shown in depth within the architecture that gave birth to it. No wonder the gnashing of teeth can be heard in offices and art bars around town.

"WE'RE NOT DOING THIS BECA

The opening exhibition at the SoHo space pairs twelve paintings by the master of less is more, Robert Ryman, with eight sculptures by Brancusi; nearby will be Joseph Beuys with Louise Bourgeois. Uptown, the annex is packed with what the museum calls its "A-plus landmarks" of modern art. Wright's stripped-down spiral will hold only a fluorescent installation by Dan Flavin, bathing the futuristic flow of the ramp with subtly modulated luminescence, turning this art-antagonistic space into what it wanted to be all along: a soaring shrine to its creator.

IN THESE FIRST SHOWS, EVERYTHING comes from the Guggenheim's warehouses. The mission is to get art out of storage. That is one of the two directions Krens has set for his institution. The other is to show "depth"—a lot of art by a few crucial artists.

It's dizzying, yes. But is it megalomania?

"We're not doing this because we're seeking ego aggrandizement," says Krens. "But we are good players, and we don't think we're incapable of handling the complexity." Note the royal "we"—a clue to his public-relations problem. The man just can't unbend.

Krens, who is married to textile designer Susan Lyons and lives in the Flatiron district, stands a gangling six foot five and has the floury complexion oddly common among the "Williams mafia"—men who attended the legendary art-history program at Williams College and are now running major American institutions. (They include Rusty Powell, the new director of the National Gallery of Art in Washington; Kirk Varnedoe, head of the Department of Painting and Sculpture at the Museum of Modern Art; and Bob Buck, director of the Brooklyn Museum.)

On paper, here's what it takes to run the Global Guggenheim: a master's degree in studio art from SUNY Albany and an MBA from Yale. Four summers making architectural drawings of classical temples on an archaeological dig in Turkey. Twenty years as an art teacher at Williams. Seven years as director of the school's art museum, in which Krens took a quiet collegiate gallery and turned it into a professional 17,000-square-foot museum. That's not a "normal" résumé. Krens on paper is hard to grasp.

For four years, Krens's personality was all anyone could see of the "new Guggenheim." Yet he's not a natural charmer (unlike his counterpart down the street, David Ross, director of the Whitney). A fellow Williams graduate, now his press adviser, calls him "shy," though *stiff* is probably a better word. After meeting Krens, an art historian complained, "He was so ungracious I had a hard time believing he was a museum director."

E **W**E'RE **S**EEKING **E**GO **A**GGRANDIZEMENT," **S**AYS **K**RENS.

But people who have worked with him heap on the praise. Art critic Phyllis Tuchman curated two shows at Williams under his guidance. "On all counts I'm impressed with him," she says. "Tom was the Pied Piper at Williams. He had a magnetic personality for students. He was good at delegating power. He gave you free rein to do everything and to develop as a person." Krens has a reputation for identifying and unleashing talent. He picked his deputy director, 29-year-old Michael Govan, out of the art department at Williams, gave him a job in the Williams museum, then brought him to New York. Govan has successfully concluded major negotiations, among them the Bilbao agreement and the purchase of Count Giuseppe Panza di Biumo's art collection.

The new thinking at the new Guggenheim extends to all levels of staff. About 75 percent were hired in the past four years. Krens promoted deputy director Diane Waldman and brought in three internationally famous senior curators: Germano Celant (Italy), Carmen Gimenez (Spain), and Mark Rosenthal, who commutes from Philadelphia. They serve part-time (a freedom every curator dreams of). For museum guards, the Guggenheim has been hiring art-history students, to be educators of audiences.

These are sweeping innovations. Compare them to the stalled status quo down at the Whitney, where David Ross has had the helm for a year and a half and plans nothing new until 1995.

SO FAR, KRENS HAS BEEN JUDGED mostly on what he says. When the two Manhattan museums finally open, the personality issue will be irrelevant. Then we'll get real answers to the real question: What is he doing with the Guggenheim?

In 1987, when Krens began phasing in, he had to rethink the museum's mission. "My charge was the long-term plan," he says. "We're trying to restore a major monument—even, in my opinion, *the* major monument—of American architecture. It just seemed that you had to do it all at once, because if you didn't, I don't think you would ever overcome the accumulated problems." But in the process, Krens scared people. "We are experiencing fairly rapid, radical institutional change, which is not an easy thing for societies to digest," he says. "My feeling is that we might be far more traditionally oriented than is the perception."

The traditionalists were alarmed, though, when Krens deaccessioned three paintings—a Kandinsky, a Chagall, and a Modigliani—to buy the Panza collection. Count Panza owned more than 300 works by fifteen artists, mostly prominent New York minimalists of the sixties generation: Robert Morris, Richard Serra, Flavin, Ryman. Krens is still defensive and a little surprised at the uproar. "The great mistake about museums," he says, "is to see them as static institutions."

Krens wanted his museum to have a clear role in New York. About the collection, he says, "The Guggenheim does not have the resources to become the Museum of Modern Art, nor should it." Minimalism—along with Abstract Expressionism—is Manhattan's great contribution to postwar art. When he taught at Williams, Krens often took students to New York. But he could hardly find minimalism on view anywhere.

The Panza collection, in Krens's mind, was a trade. But its acquisition brought the problems of the Frank Lloyd Wright building into brutal relief. Consider this: Wright designed a museum that could hold only easel-size pictures at the very moment the giants of Abstract Expressionism were consigning easel painting to oblivion. "Much of the historically significant art of the latter half of the twentieth century is 'of scale,' " as Krens says in his lofty professorial syntax.

To show the Guggenheim's postwar art—a necessary step, both art-historically and strategically—space and scale became critical. Krens asked Gwathmey Siegel to double the wall height in parts of the annex, and he started looking at SoHo. Peter Brant eventually gave the Guggenheim a fifteen-year lease with renewal and purchase options and contributed much of the $6-million renovation costs (which are not counted among the $54.9 million).

The SoHo space subtly conveys image. Here's a tiny thing, but symbolic: When the Whitney redid its restaurant, it opted for Sarabeth's, an Upper East and West Side ladies' lunchery. The Guggenheim's new cafés in both locations are run by Dean & DeLuca, virtually an international trademark for SoHo: downtown, hip, sophisticated, and function-oriented.

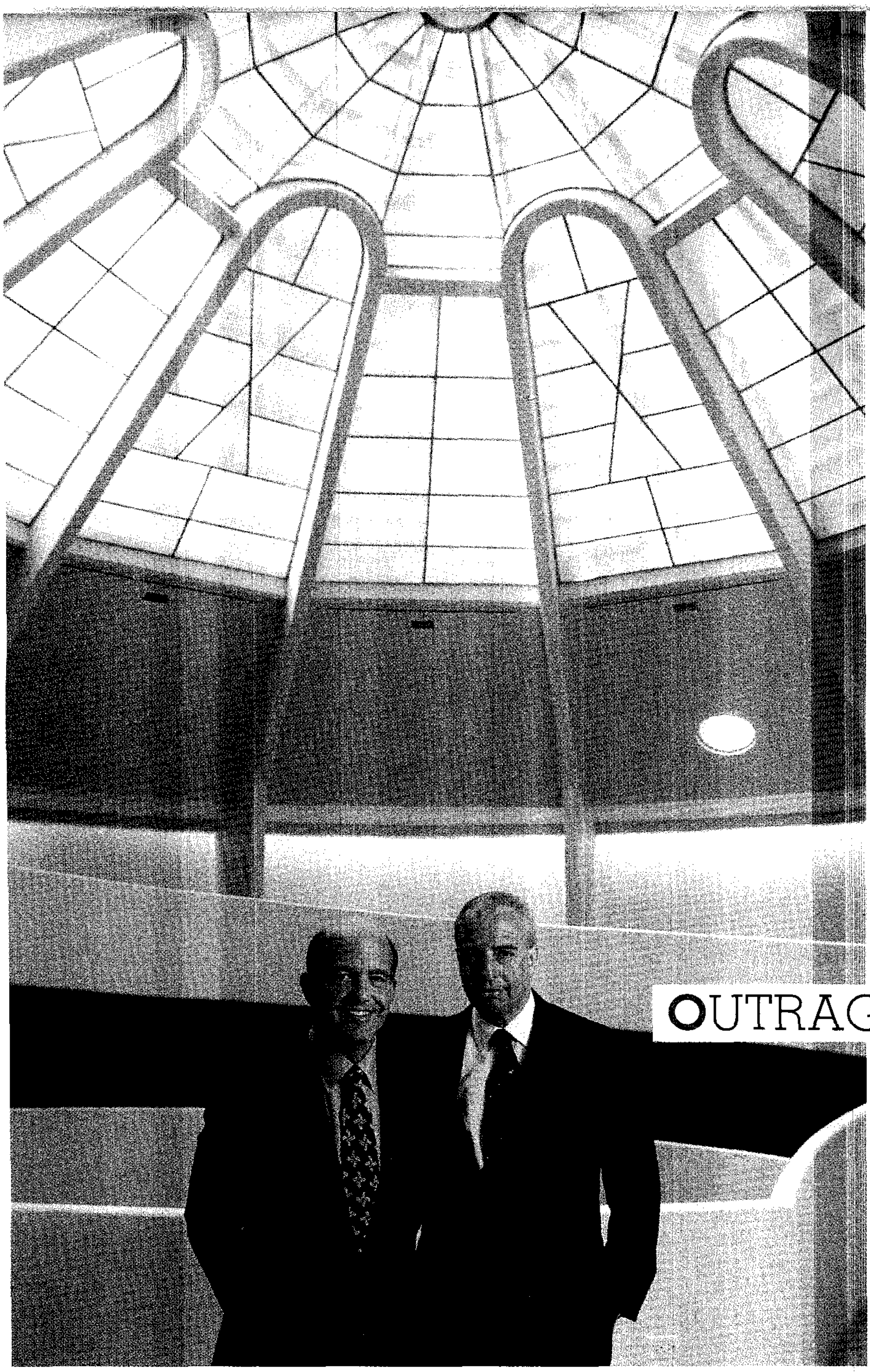
THE GUGGENHEIM IS NOW POISED to enact Krens's vision of a museum that can show key aspects of the art of the twentieth century, including the last decades, in suitable concentration and in meditative surroundings. "If I have to define an institutional mission," he says, "it will focus on that notion of systematic depth. I would much rather have a larger number of works by fewer artists than a thousand works by a thousand artists."

But there will also be big traveling exhibitions. In September, the uptown museum fills up with a mammoth show of Russian Constructivism. Downtown will have seven huge murals painted by Chagall in 1919–1920 for the Kamerny Jewish Theater in Moscow. Future programs include a show of abstraction in the twentieth century by Rosenthal, a Roy Lichtenstein retrospective by Waldman, Rebecca Horn by Celant, and small "guerrilla" exhibitions of known and unknown artists.

There are always quality questions—will these shows be as good as we demand?—but they are not the great questions. Programs can be changed; the buildings are (more or less) forever.

"I have always felt that what we're doing will be able to be understood and appreciated and judged and criticized most effectively when we reopen," says Krens. "A year from now, this discussion will be very different."

If he fails, there will be massive scrambling for Band-Aid money. If he succeeds—and that appears more likely—the art life of New York will have a new lease. ■



REVISED PLANS: GWATHMEY (LEFT) WITH ROBERT SIEGEL.

(Continued from page 33)

most prominent and highly regarded architects, who had designed several projects for Swid.

Gwathmey, 53, is a baldish, athletic man who dresses in handsome tweedy suits and has a virile, charismatic intensity. He used to be a strictly constructed modernist; in the sixties, he was a member, along with Richard Meier and Michael Graves, of a group of rising young architects known as the New York Five. His style loosened in the eighties, but his designs are still known for their intellectual rigor and thoroughness.

Gwathmey has built a number of large buildings, such as the 52-story tower at 47th Street and Broadway and an addition to Harvard's Fogg Museum. He is also the architect of choice for certain Hollywood celebrities; he created Steven Spielberg's apartment in Trump Tower and is building an office building in Beverly Hills for David Geffen. But he is most famous for the intensively designed modernist beach houses he has put up in the Hamptons for people like Marshall Cogan and François DeMenil.

BORN AGAIN

BORN AGAIN

The annex Gwathmey ended up building for the Guggenheim is smaller and more restrained than the one he had initially envisioned. But it nonetheless looms over Frank Lloyd Wright's original building. And, as the earlier design did, it still intersects with the large rotunda, which, in the view of some critics, interferes with, if not actually destroys, the frequently noted perception that the massive white spiral, the famous "chambered nautilus," is floating free in space. Nonetheless, many people unhappy with the idea of any addition to the Guggenheim have reluctantly resigned themselves to the Gwathmey Siegel annex because it is a relatively unobtrusive backdrop.

It is not merely a blank surface, however. Gwathmey has dressed it up with a pattern of intersecting squares that he calls a "tartan grid." "This wouldn't be as compelling if it were a plain wall," he explains, adding that he selected the pattern because it recalls the notion of the Manhattan street grid that Wright had designed his pair of rotundas to disrupt. "It anchors the site in the Manhattan context." Some people find the pattern distractingly busy. On the other hand, in an indication of just how impossible it has been for Gwathmey to please his critics, others consider the façade too bland. "One of the things that was special about the Guggenheim was that it clashed with its surroundings," says Anthony Wood. "It was meant to be a foreign object that had landed in the neighborhood. The annex has lessened the crispness of that design."

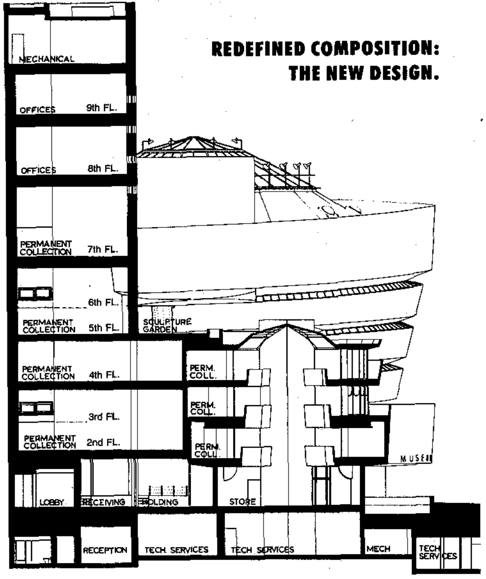
OUTRAGE HAS BEEN OVERWHE

ALL THE FUROR THE ANNEX HAS GENerated in the past seven years virtually duplicates the reaction to the original building, which was completed in 1959, six months after Wright died. Opponents described it as a militaristic hot cross bun, a washing machine, an upside-down oatmeal bowl. The urban planner Lewis Mumford, who was then architecture critic for *The New Yorker,* despised the building. "And if the outside of the building says Power," Mumford wrote, "the interior says Ego, an Ego far deeper than the pool in which Narcissus too long gazed."

Artists hated it, too. Wright's design for the Guggenheim, they felt, revealed a certain contempt toward the art it was created to display. Wright believed that with the Guggenheim, he was going to redefine the experience of looking at pictures. He once said that he had designed the museum's walls to slant slightly outward in order to give the impression of "holding pictures as though they were on an easel." But Wright, who loved to provoke, did pretend from time to time to loathe art, or at least the preeminence often accorded it. "Let us dispose of the insufferable insubordination of the picture," he once wrote. "Summarily, if need be, I should like to strike the pictorial death blow."

And certain aspects of the Guggenheim *can* almost be seen as cruel pranks designed to thwart the public's enjoyment of the paintings on the walls. For example, the low ceiling height in the bays along the ramp make it impossible to hang large pictures there. Also, the fact that the floor angles downward makes it uncomfortable for people to stand for any length of time contemplating a picture; the ramp has the effect of hurrying them along. Finally, the flow of traffic down the ramp discourages anyone from standing back to look at a painting from a distance.

It was these features that in 1956, in perhaps the most ironic of the many attacks on the museum over the years, prompted 21 avant-garde artists, including Willem De Kooning, Philip Guston, Franz Kline, and Robert Motherwell, to launch a formal complaint about Wright's design. The museum, they declared in a letter to the trustees, was "not suitable for a sympathetic display of painting and sculpture." An artist named George Morris worried that "even a slight slope puts a picture out of plumb. On the walls of the ramp paintings will look slightly askew; the bottoms won't match the floor line."



REDEFINED COMPOSITION: THE NEW DESIGN.

Drawing courtesy of Gwathmey Siegel & Associates Architects.

One virtue of the new annex is that it provides for more conventional means of looking at works of art. The annex has nine floors. These include a service and administrative entrance on the ground floor and, on the top two floors, offices with rather handsome views of Central Park—an arrangement that preservationists have seized on to support their claim that the annex was built in part to satisfy the staff's lust for extravagance. Be that as it may, beneath the offices are a stack of four large galleries that together provide approximately 20,000 square feet of exhibition space.

Just as important as this growth in total space is the fact that three of the galleries are double height; the Guggenheim for the first time will be able to display very big paintings. All four galleries are accessible through passageways that lead off the ramp in the main rotunda. Now, instead of taking the elevator to the top and circling round and round down to the main floor, visitors can escape at every floor either into the new galleries or to balconies that overlook them. "By relieving the ramp cycle, which was always relentless in a way, and giving people choices and different circulation routes, we've made it a full museum," says Gwathmey.

MING. CRITICS CALLED THE NEW DESIGN A "TOILET BOWL.

SOME OF THE GREATEST BUILDINGS IN THE WORLD, Gwathmey notes, including St. Peter's, the cathedral of Saint-Denis in France, and Gaudí's cathedral in Barcelona, have been added to and expanded over the years. That alone justifies the Guggenheim annex for Gwathmey. But the central theoretical rationale with which the architect defends his project is that since Wright himself believed in architectural disruption, an addition to his building, particularly one that shocked and challenged, represents an authentic expression of the master's overall architectural philosophy. "Frank Lloyd Wright was in favor of intervention," says Gwathmey. "He believed the artist's obligation was to establish a new way of seeing things. His whole thrust with the Guggenheim was to put the consummate object in the Manhattan grid, to disrupt it formally, perceptually, psychologically."

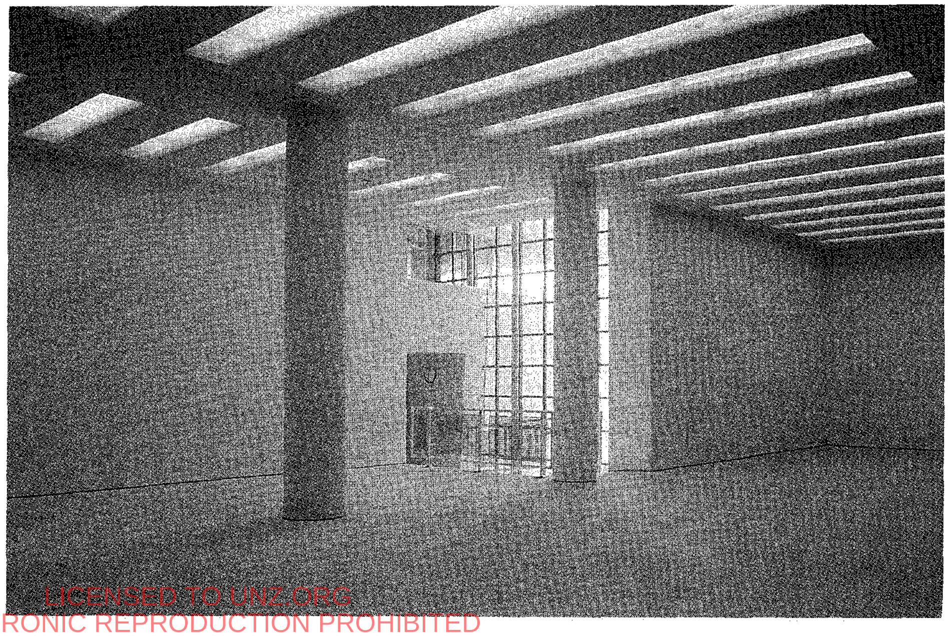
In other words, the new annex is merely doing to the Guggenheim what the Guggenheim did to its neighborhood. That argument has failed to persuade large numbers of people, but the architects and the museum's trustees also have a second justification for the annex: It is not an intervention that disrupts Wright's building but instead an idea that Wright himself had proposed and even worked out. "At one point he seems to have been quite serious about it, but he was revising his plans constantly because of budgetary and zoning constraints, and it never got built," says Thomas Sansone, an architectural consultant to the Guggenheim, who has researched its history.

Some historians claim that Wright's proposed annex was an idle fantasy he had no intention of realizing. But the architect had actually taken the time and spent the money to have a series of design plans drawn for it. And other, later drawings, with the annex labeled "Future Construction," contained fairly detailed renderings of ramps, galleries, stairways, bathrooms, and the studio apartments for artists that Wright envisioned for the building.

Wright's proposed annex was joined to the main rotunda through a shared staircase, much as the Gwathmey Siegel version intersects with it now by sharing the famous triangular staircase that Wright eventually built. "The triangular staircase now makes a 'knuckle,' " Gwathmey says, "a connection point between the circular rotunda and the new wing." It is all, he says, anticipating the controversy that will no doubt resume when the building formally opens and is reviewed, "in the spirit of Wright."

BUT WAS IT REALLY NECESSARY? PRESERVATIONISTS ARgue that the Guggenheim's staff and trustees had simply become infected with the expansion mania that had overtaken so many museum directors in the eighties. While there may have been an element of truth to that complaint, space was exceptionally tight at the Guggenheim. Per square foot, the Guggenheim's restaurant and shops were used by more people than those of any other museum in the country. And the ratio of visitors per square foot—the best indication of overall crowding—was greater than that of all American museums

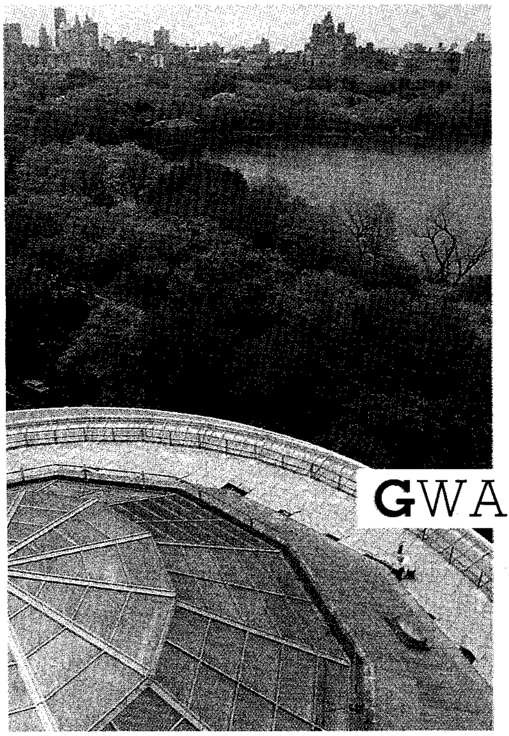
EXPANSION MANIA?: ONE OF THE NEW EXHIBITION GALLERIES.



except the National Gallery in Washington.

On the other hand, the 97 percent of the Guggenheim's collection that had to be warehoused because of space shortages did not need to be displayed at the main museum. "The notion that they had to show all the collection on that site is ridiculous," says Anthony Wood. "With big fat tears rolling down their faces, they said, 'We can't show more of the permanent collection in our present space.' But if getting the art seen was their major concern, they could have done it by building off-site galleries." As a matter of fact, Krens, after becoming director, did decide to build the museum's soon-to-open branch in SoHo, though he also continued with the expansion of the main museum. "One of the architectural masterpieces of the city has been destroyed to fulfill a program that turned out to be flexible," Wood claims.

But Krens points out that the building the preservationists say has been destroyed by the new addition was, in significant ways, neither the building Wright himself designed nor the building that was unveiled in 1959. "The Guggenheim in 1942 on Wright's drawing board was not the institution we knew in the sixties and seventies," he says. "It's the same [sort of] evolution that any other institution has taken. I'm fond of pointing out that in 1868, the Metropolitan Museum was in a brownstone on 14th Street." Indeed, over the years, the Guggenheim has been significantly altered. In 1974 the museum enclosed a driveway that passed between the two rotundas and that Wright considered an important part of his scheme to integrate the building with its landscape. A small restaurant and a bookstore were built in its place. Six years earlier, Taliesin West, Wright's successor firm run by his former associate and son-in-law, William Wesley Peters, had designed and built an annex on the site where the new Gwathmey Siegel addition now stands. Although that annex was only four stories, both its footings and its columns were built to accommodate an additional six floors, on the assumption that one day the museum might want to increase the addition to the size of the one Wright had once planned. And, in fact, the new annex is supported by those very columns and footings and is roughly the same size as the one Wright had designed.



UP TOP: A VIEW FROM THE NEW TERRACE.

GWATHMEY ARGUES THAT WRIGHT HIMSEL

But all the previous changes to the museum pale in comparison with the new annex, and the annex is a pale version of Gwathmey's original scheme. Wright's composition consisted of two main elements: the large and the small rotundas. Gwathmey and Siegel at first decided their annex should represent a third element that would redefine the entire composition through contrast. Since Wright's two elements were round, theirs would be square. Since Wright's were white, theirs would be sea green. Because Wright's rotundas defied gravity by spiraling outward, theirs would also defy gravity, though in a contrasting fashion. And so they came up with a cantilevered projection that would appear to float above the small rotunda.

That was the idea, anyway. And as an idea, it had a certain intriguing quality. As an actual project, however, it represented something else altogether. Outrage—not only from architecture critics and preservationists but from East Side worthies as diverse as Woody Allen and Jacqueline Onassis—was overwhelming. Protesters wore buttons saying DON'T WRONG WRIGHT. They decried the annex as a "giant donkey ear" that would make the entire museum resemble a "giant toilet bowl."

Since the building was not then old enough to be designated a landmark and was outside the Upper East Side historic district, the board could have built virtually any addition it wanted and even, for that matter, could have torn Wright's building down. "We could have built over the whole lot," Gwathmey says defensively. But because the plan called for the builders to enclose a small alley at the back of the lot, the museum had to apply to the Board of Standards and Appeals for a variance.

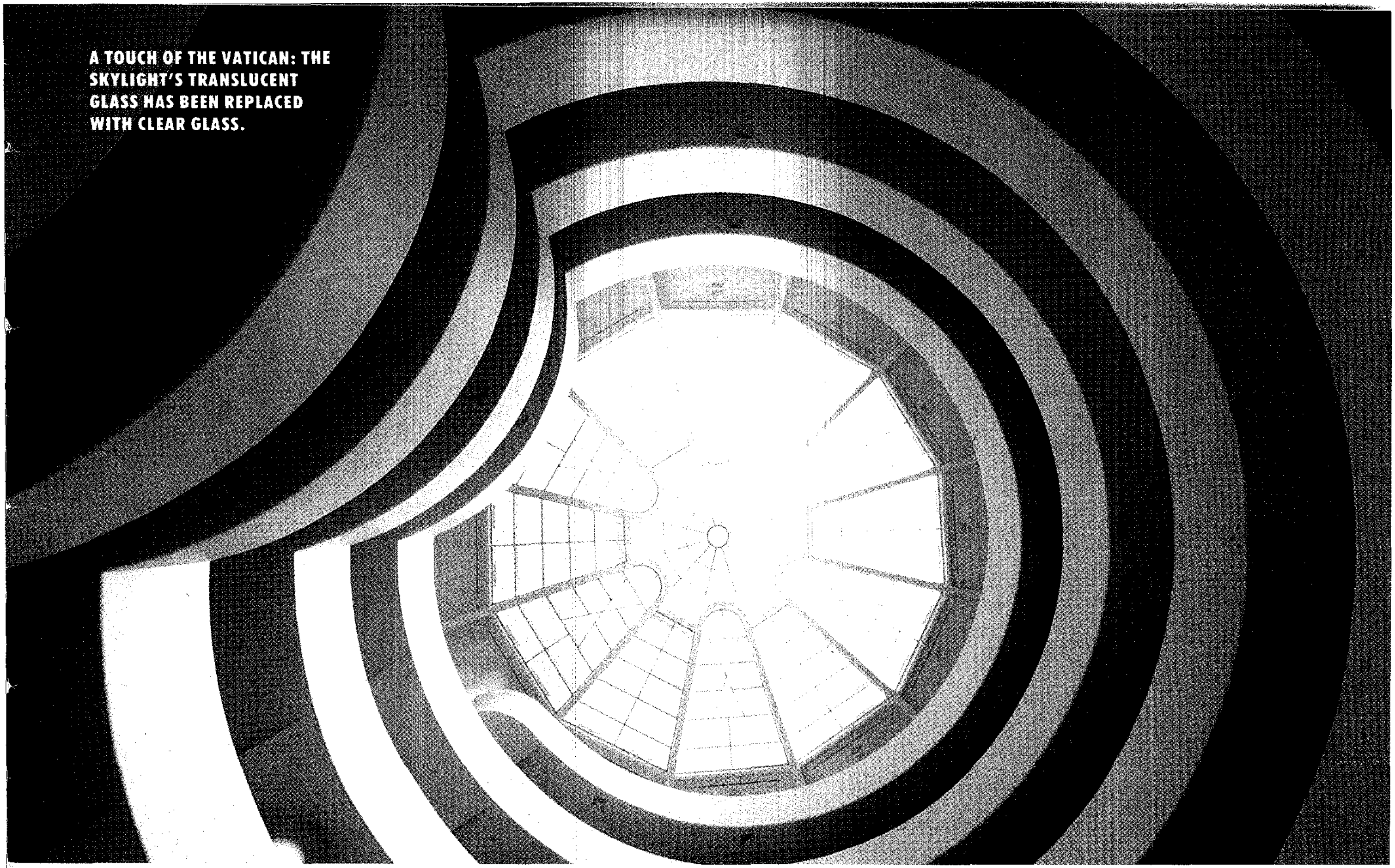
When it looked as if the BSA was going to reject the proposal, the architects and trustees decided to revise the scheme. In the process, they "reprogrammed" the annex, reducing its size by moving the storage and conservation facilities off site (though the need to have all these operations at the museum had been one justification for building the annex).

The Board of Standards and Appeals approved Gwathmey and Siegel's revised design. But the opponents of the project then appealed to the Board of Estimate, and, when they were rejected, they filed suit in New York State Supreme Court and then appealed that court's ruling to the Apellate Division. All of these maneuvers served to delay construction for an additional three years, and in the meantime, the date at which the museum would become eligible for landmark status—30 years after its first exhibition, in October 1959—drew ever closer. "The thrust of all this court stuff was to delay the project until the building became landmarked," says Gwathmey. "Everyone felt that once the building became landmarked, the commission would never approve an addition."

Anthony Wood does not deny this. "The preservationists were trying to do whatever they could to stop the building," he says. And, in fact, the appeals process finally ran out only eight months before the museum was to be eligible for landmark status. Frustrated that the building was so close to certain preservation, advocates argued that the conditions for eligibility were arbitrary. The building, they insisted, was a "de facto landmark."

Aware that landmark status would almost certainly thwart its plans, the museum wasted no time beginning construction. "I'm not going to deny that we all felt the onus of Landmarks as being an obstacle," Gwathmey confesses. "No one's going to deny that. There was no way, given the mood of the times, that they were going to be sympathetic." And so, by the time the Guggenheim eventually was landmarked, in August 1990, the frame for the annex had already been erected, and even its limestone skin was in place. "It was a *fait accompli,*" Gwathmey says.

THE CONTROVERSY OVER THE ANNEX HAS OBSCURED THE fact that Wright's original building had seriously deteriorated. "This building was in such ill repair, it was almost falling down," says Robert Siegel. When he died, in 1949, Solomon Guggenheim left $2 million to erect the museum. That was not nearly enough to cover the costs of construction. To save money, the builder, George Cohen, who had developed his expertise with cast concrete by building freeway overpasses, made



A TOUCH OF THE VATICAN: THE SKYLIGHT'S TRANSLUCENT GLASS HAS BEEN REPLACED WITH CLEAR GLASS.

the outside walls with Gunite, a form of concrete used most often in the construction of swimming pools. The Gunite walls had no expansion joints, and with seasonal temperature changes they contracted and expanded. "Over time, it became cracked like a swimming pool," says Siegel.

Furthermore, the walls were not insulated. Water would condense on the exterior and seep through to the inside. As a result, the museum always had a problem with humidity, which posed a potential threat to the art. In addition to replastering, rewiring, and installing vapor-reducing insulation, the architects have added motion detectors, water detectors, humidistats—a whole array of computerized security and climate-control technology that the Guggenheim never had before. "Museums are almost as complicated as hospitals in terms of the technology inside the walls," says Thomas Sansone.

Most of those improvements will be invisible to visitors. What they will notice is the reconfiguration of the building that has taken place. During the tour Gwathmey and Siegel gave me, they took me up to the seventh level of the main rotunda. This top floor provides the most sweeping view of the entire rotunda and the most dramatic look at the great skylight that Wright patterned after the one in the Vatican. Shortly after the museum opened, the top level of the ramp was partitioned off with concrete block and converted into art-storage space and a conservation laboratory. Gwathmey and Siegel have now removed the partition and turned the level into exhibition space.

VAS AN EXPONENT OF "ARCHITECTURAL DISRUPTION."

Gwathmey also pointed out the perimeter skylight that follows the ramp's spiral up to the top. Its windows had been covered over in the sixties because, for one thing, curators disliked the variations that natural light produces, and, for another, Wright had used ordinary glass (the only kind available at that time) that allowed in the ultraviolet light that can cause paintings to fade. Gwathmey and Siegel have uncovered the windows and installed thermal glass that filters out ultraviolet and infrared light. They have also replaced the translucent glass in the center of the skylight, one of the building's most elaborate features, with clear glass. "You can now see the sky; you can see out of the building," Gwathmey says. "The entire restoration involves putting all the original Frank Lloyd Wright elements back."

In yet another reconfiguration, the massive air-conditioner condensers that had been on the roof of the large rotunda have been transferred to the roof of the annex. Gwathmey and Siegel have built a terrace on the rotunda's roof. To do that they had its asphalt sheeting stripped off and replaced with pre-cast paving. The copper plates on the rotunda dome, which had deteriorated and been removed, have been replaced as well. While not open to the general public because of its complicated access, the roof, with its views of Central Park, will be used for some as yet unspecified museum events.

But it remains to be seen whether these improvements will compensate for the permanent alteration that has been made to the profile of the only building in New York designed by the man almost universally regarded as America's greatest architect. Gwathmey likes to say that public reaction to controversial architecture goes through a 25-year cycle. When it is first proposed, he says, "everyone rejects it. It gets built. Over the years it becomes familiar. Then it becomes loved. Then it becomes protected."

That is indeed what happened to the original Guggenheim, and for the annex, the pattern holds to the extent that it was widely rejected when first proposed but got built anyway. "The people who picketed our building were the same people in 1952 walking around calling Frank Lloyd Wright a hedonist, an iconoclast, and everything else," Gwathmey says. The annex will certainly become familiar over the years. And who knows, it may even become beloved. ▬

IT'S DÉJÀ VU ALL OVER AGAIN

FROM WATTS IN 1965 TO LOS ANGELES IN 1992, HAS ANYTHING REALLY CHANGED IN THE WAY THE MEDIA COVER RACE RIOTS?

BY EDWIN DIAMOND

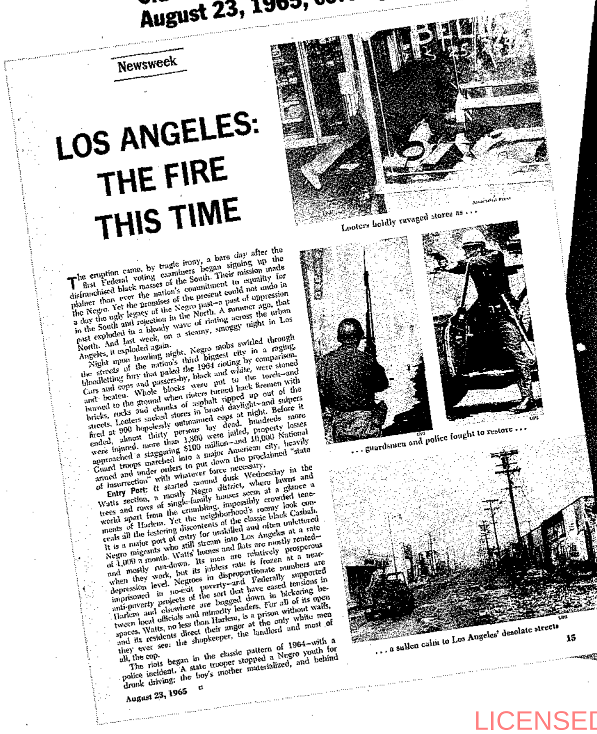
SENATOR DANIEL PATRICK MOYNIHAN ROSE AT THE UNIVERSITY of Notre Dame commencement exercises a fortnight ago to accept the Laetare Medal, one of the highest honors the Roman Catholic Church in the U.S. bestows. Moynihan is hardly ever at a loss for fresh words, but this time, speaking a few days after the Los Angeles riots, he decided to quote from an old work.

"From the wild Irish slums of the nineteenth-century Eastern seaboard, to the riot-torn suburbs of Los Angeles, there is one unmistakable lesson in American history. A community that allows a large number of young men to grow up in broken families, dominated by women, never acquiring any stable relationship to male authority, never acquiring any set of rational expectations about the future—that community asks for and gets chaos, crime, violence, unrest, disorder. . . ." The voice from Hell's Kitchen concluded, "That is not only to be expected, it is very near to inevitable. And it is richly deserved."

The quote was from an article that Moynihan, at the time a former Kennedy-administration bureaucrat and rising urban scholar, published in *America,* a Jesuit journal, in September 1965, a few weeks after the last big Los Angeles riots, in the Watts district, in which 34 died and 1,032 were injured.

If Moynihan's address after Los Angeles II—which left at least 58 dead and 2,383 injured—had a depressingly famil-

Old times, new *Time:* *Newsweek's* August 23, 1965, coverage of Watts . . .


Newsweek

LOS ANGELES: THE FIRE THIS TIME

The eruption came, by tragic irony, a bare day after the first Federal voting examiners began signing up the disfranchised black masses of the South. Their mission made plainer than ever the nation's commitment to equality for the Negro. Yet the promises of the present could not undo in a day the ugly legacy of the Negro past—a past of oppression in the South and rejection in the North. A summer ago, that past exploded in a bloody wave of rioting across the urban North. And last week, on a steamy, smoggy night in Los Angeles, it exploded again.

Night upon howling night, Negro mobs swirled through the streets of the nation's third biggest city in a raging, bloodletting fury that paled the 1964 rioting by comparison. Cars and cops and passers-by, black and white, were stoned and beaten. Whole blocks were put to the torch—and burned to the ground when rioters turned back firemen with bricks, rocks and chunks of asphalt ripped up out of the streets. Looters sacked stores in broad daylight—and snipers fired at 900 hopelessly outmanned cops at night. Before it ended, almost thirty persons lay dead, hundreds more were injured, more than 1,800 were jailed, property losses approached a staggering $100 million—and 10,000 National Guard troops marched into a major American city, heavily armed and under orders to put down the proclaimed "state of insurrection" with whatever force necessary.

Entry Port: It started around dusk Wednesday in the Watts section, a mostly Negro district, where lawns and trees and rows of single-family houses seem at a glance a world apart from the crumbling, impossibly crowded tenements of Harlem. Yet the neighborhood's roomy look conceals all the festering discontents of the classic black Casbah. It is a major port of entry for unskilled and often unlettered Negro migrants who still stream into Los Angeles at a rate of 1,000 a month. Watts' homes and flats are mostly rented—and mostly run-down. Its men are relatively prosperous when they work, but its jobless rate is frozen at a near-depression level. Negroes in disproportionate numbers are imprisoned in no-exit poverty—and Federally supported anti-poverty projects of the sort that have eased tensions in Harlem and elsewhere are bogged down in bickering between local officials and minority leaders. For all of its open spaces, Watts, no less than Harlem, is a prison without walls, and its residents direct their anger at the only white men they ever see: the shopkeeper, the landlord and most of all, the cop.

The riots began in the classic pattern of 1964—with a police incident. A state trooper stopped a Negro youth for drunk driving; the boy's mother materialized, and behind

August 23, 1965

Looters boldly ravaged stores as . . .

. . . guardsmen and police fought to restore . . .

. . . a sullen calm to Los Angeles' desolate streets

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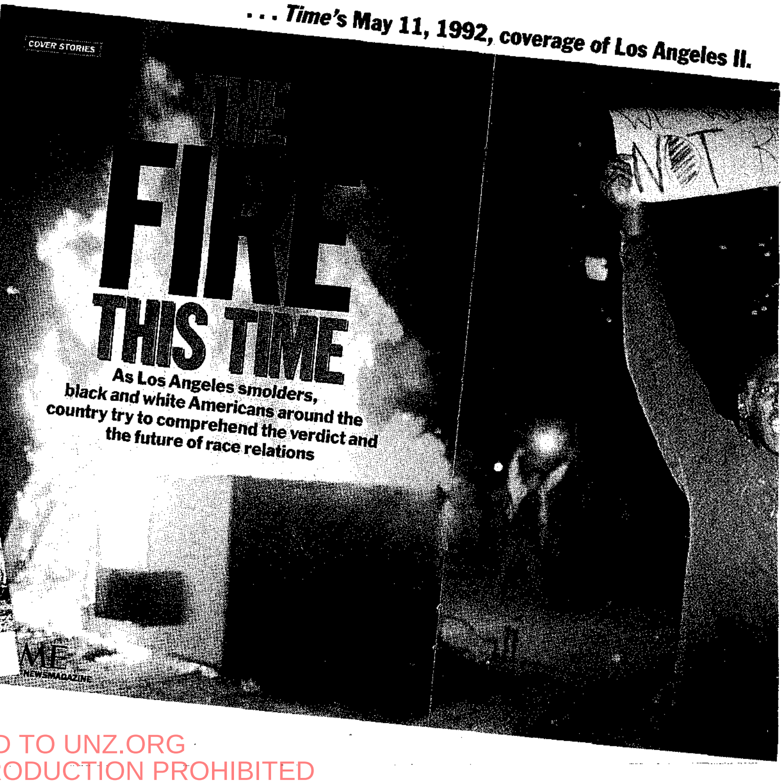
. . . *Time's* May 11, 1992, coverage of Los Angeles II.


COVER STORIES

THE FIRE THIS TIME

As Los Angeles smolders, black and white Americans around the country try to comprehend the verdict and the future of race relations iar ring, so did much of the media coverage of the most recent riot. THE FIRE THIS TIME, *Newsweek*'s lead story declared after Watts in the issue dated August 23, 1965. THE FIRE THIS TIME, read the *Time* cover-story headline in the May 11, 1992, issue. *Time*'s first Watts cover, in 1965, carried the line THE LOS ANGELES RIOT over a montage of three photographs—a burned-out storefront, a smashed car, and young men in sneakers rushing into the street, arms piled with loot. The mirror images could be found on pages 10, 20, and 24 of *Time* for May 11, 1992.

Eerily, too, the features of a young Newark man named John Smith seemed to float across three decades. Smith was collared for erratic driving on a hot July night in 1967, touching off five days of riots (26 dead, 1,500 injured). *Time*'s cover of July 21, 1967, ANATOMY OF A RACE RIOT, showed the face of a dark, mustached Smith, eyes downcast—a separated-at-birth matchup with the image of Rodney King after the Simi Valley verdict and the L.A. riots.

Oh, sure, not everything's the same. In its August 30, 1965, report on press coverage of Los Angeles I, *Newsweek* described how "wirephotos and the TV networks vividly conveyed the madness in Watts" to the rest of America: "On CBS's Sunday news wrapup, viewers saw Negroes walking home with outboard motors in their arms and witnessed the tense spectacle of a National Guardsman threatening to kill women if they didn't keep their hands up, way up." "Wirephotos" and "Negroes" are out of the vernacular now, and the viewer, served by satellites and CNN, no longer has to wait for the "Sunday news wrapup." This time, the beatings, arson, and looting were available live, in color, around the clock.

But if communications technology revolutionized sight-and-sound coverage of the riots, the accompanying commentary remained stuck in the sixties. Op-ed-page pundits doggedly trotted their readers through the syllabus yet again. Ronald Steel, the biographer of Walter Lippmann and now a USC professor, explained in the New York *Times* that the problems of blacks in America were a compound not just of color but of class. William Julius Wilson, the celebrated black sociology professor from Chicago, pointed out in the *Daily News* that the progress of the past 25 years had enabled middle-class blacks to flee the slums, leaving the riot-prone underclass. *USA Today* said that "healing will come only by confronting and fighting our pervasive racism." The next day, neo-con columnist Ben Wattenberg assured his readers that there was much less racism in America than ever before.

THE RACE riots of the sixties, from Watts to Newark to Harlem to Detroit and Washington, came in the midst of Lyndon Johnson's push toward the Great Society—first proclaimed in a commencement speech at the University of Michigan in May 1964—the most sustained period of government activism since the New Deal. School segregation had been struck down, the poll tax abolished, and a new civil-rights act passed in 1964. The country was in the midst of the longest, lushest peacetime growth in any nation's economic history.

The political-science theorists of the sixties, noting that Watts and the other sixties riots followed a period of prosperity and political activism, explained them as a revolution of rising expectations: The more progress one sees, the more progress one wants. What, then, of Los Angeles II? Twelve years of the Reagan-Bush trickle-down society, we're told now, finally brought on grinding recession, the ruin of the inner cities, and calculated retreat from active government, including some of the enlightened welfare-state programs of the activist Nixon years. Is the fire this time, then, part of the revolution of falling expectations? So intractable are the problems that either way—hope or despair—the results in the streets appear to be the same.

UPI/Bettmann

Allan Tannenbaum/Sygma

Old gear, new gear: Guardsmen in Watts and in South-Central Los Angeles.

Osborn Elliott, New York City–born and –raised, believes the sixties were different from today in another way. Elliott, now 67, was editor of *Newsweek* all during the sixties, when the magazine's coverage of the riots and the "Negro revolution" earned it a glorious footnote in the Kerner Commission report analyzing the riots. "We had a national administration then that cared, and people in both political parties, as well as a press that was a lot less cynical and able to respond to activist government. We haven't seen that in recent years," says Elliott.

Elliott is still a New Yorker and an urban activist, with less and less patience for rehashed nostrums. "We need leaders who lead," he argues. "Leaders who recognize and broadcast the message that cities are the heart and soul of the country. There'd be no 'burbs without the urbs." To press the case for a new urban policy, Elliott, beginning last year, organized a sixties-style march on Washington that took place two Saturdays ago. The rally, its ranks swollen by the events in Los Angeles, attracted big-city mayors, schoolchildren, and unionists—150,000 people in all, by the count of the D.C. police. The Bush White House pointedly ignored the march anyway, and the administration's park officials put out a crowd estimate of 35,000.

To be sure, the media have been guilty

VID TECH IN THE 1960s, FOOTAGE WAS DELAYED. THIS TIME, THE IMAGES WERE INSTANTANEOUS.

Walter Cronkite in 1965, looting in South-Central L.A.

of undercounts, too. In 1989, the Harvard media researchers Martin Linsky and Stephen Bates did a major survey of newspaper and TV coverage of city government and politics. In the mid-sixties, they found, the "urban crisis" attracted attention; metro staffs grew, hard-edged "investigative teams" fanned out. Then, beginning in the seventies, newspapers like the New York *Times* developed other, more upmarket interests. In the elite papers, Linsky and Bates discovered, the share of race and poverty stories dropped from 40 percent (of all city-government stories) in 1966 to about 18 percent in 1976, to around 7 percent in 1986. The researchers quote the veteran *Times* reporter John Herbers, now retired—"the deserted beat," he called it. (Beginning last year, the *Times* put new resources into its Metro section, which covers the "city" from New Haven to Trenton.)

The politics and press of the sixties were less pinched. During another spring 24 years ago, the files show, Nelson Rockefeller occupied the governor's mansion in Albany and dreamed of higher office. After the riots triggered by the assassination of Martin Luther King Jr. in 1968, Rockefeller announced matter-of-factly that $150 billion in public and private investments would be required through the seventies to overcome the "agony" of the cities.

Time, good moderate-Republican institution that it was, relayed Rockefeller's proposals approvingly, the weekly's lead essay noting, "It is obvious that permanent solutions cannot be found on the cheap." Elliott's *Newsweek* the next year started a new section called, simply, "The Cities" (edited by Edward Kosner, now the editor and president of *New York*). The March 17, 1969, cover line read THE SICK, SICK CITIES.

Television news joined the sixties urban-support group as well. On June 25, 1968, CBS News offered an excellent three-part *Special Report* on the cities, each program one hour long. Part Two, "Dilemma in Black and White," was anchored by Walter Cronkite. The program opens on a New York City street, Cronkite as Paraclete, relaying the somber message: "Crisis is no overnight thing. It has been gathering for the last 25 years. The result is that the makeup of the inner cities has become increasingly poor, increasingly black—increasingly explosive."

REPORTER MIKE WALLACE TALKS with Sonny Carson about "community control." Carson is filmed sitting beneath a large photograph of Malcolm X. (Last week, Carson led a Manhattan protest march of 600 followers carrying Malcolm X posters.) Later in the Cronkite special, reporter Robert Schakne ends his segment with the comment "Only a massive federal commitment of money can really reverse the pattern of decline in the ghetto."

Odd sensations come over the viewer as the film stock from a quarter of a century ago unwinds. CBS News broadcast a one-hour *Special Report,* "Watts: Riot or Revolt?," on December 7, 1965, in prime time but more than three months after the riots. Bill Stout was the reporter/anchor:

Camera up on Stout, with unidentified seventeen-year-old black male, "touring" Watts riot scene. They examine the shell of a corner store.

Youth, pointing to store that he claimed he had burned down with a Molotov cocktail: "This man and every other Jew up and down this street was gypping us. I would not only say Jews. . . . I hate all whites . . . period. Point blank."

By the time of Los Angeles II last month, almost all the Jewish storekeepers were long gone from Watts and South-Central, replaced by Korean merchants. Even the media's "new" Korean/black angle really isn't that new; it's a rerun of the old story of the haves and have-nots.

STILL, THERE WAS A HIGH POINT IN the press coverage of L.A. II. Without a doubt, the best, calmest, most informed riot journalism the past few weeks was done by the staff of the Los Angeles *Times.* Its coverage, along with TV's helicopter footage, represents a far better factual record of a riot than any newspaper compiled in the sixties.

Equally valuable, the Los Angeles paper published a special pullout-section series called "Understanding the Riots." It began on May 11 and ran for five installments—the work of more than 40 reporters, writers, editors, researchers, graphic artists, makeup people, and photographers. There's a comprehensive chronology of events, reconstruction of key decisions, a history of modern Los Angeles, interviews and vignettes of cops, firefighters, looters, gang members, beaten motorists, ministers, store owners (Korean, black, white, Hispanic). Among the most chilling reading is a full-page reconstruction drawing from police communications in the 77th Precinct during the first hours of rioting at the Florence and Normandie intersection (where trucker Reginald Denny was beaten and robbed). The transcript speaks for itself—about the crimes of the rioters and the inaction of the authorities.

But the most depressing reading of all was a reprise of the recommendations of the commission that investigated Watts in 1965. Its sixties list of the "fundamental causes" of the riots: unemployment, bad

Photographs by AP/Wide World (2).

schools, police brutality, overcrowding, poor public transportation, and the delay in sending in the national guard. The sixties recommendations? Jobs and training, compensatory education, and some system for handling citizens' complaints about the police—virtually the same laundry list that pitched up after Los Angeles II. For example, *Time* columnist Michael Kramer pressed George Bush—politely—to provide extra money and leadership for the cities. Among other things, Kramer said Bush should push for a new law to make it easier for victims of police brutality to win monetary damages.

SUCH ECHOES SHOULDN'T BE SURprising, since the sixties solutions to urban pathologies—however useful—were never fully put into action. As the journalist and author Nicholas Lemann argued in the Washington *Post* after the recent riot, the great War on Poverty was never actually fought. By the 1966 midterm elections, northern Democrats were feeling the effects of white backlash, and "the consensus behind the Great Society had begun to crumble. Then as now it was difficult to pass big programs aimed mainly at inner city ghettos."

Of course, there's been "progress." The night Watts exploded, the Los Angeles *Times* didn't have a single black journalist on its staff; editor Bill Thomas hired any free-lancers he could find and recruited a black staffer from the advertising department. This time, dozens of black, Hispanic, and Asian reporters and editors were on hand. Still, the 1965 "Caucasian *Times*" story created its own instant myth—and helped propel the paper into the modern age.

But along with these earnest efforts, there is another journalistic trend—tabloid TV. Two weeks ago, Phil Donahue airlifted two L.A. gang-bangers—one Blood, one Crip—to New York and put them up at a Park Avenue hotel. A limousine drove Bone, of the Athens Park Bloods, and L'il Monster, of the Eight-Tray Gangster Crips, to the NBC studios where the *Donahue* show is taped. Both guests are felons (first-degree murder and attempted murder in L'il Monster's case, assault with a deadly weapon in Bone's case). Both claimed to be on "inactive" status at the moment with their gangs. Both have twice done *Nightline* with Ted Koppel. Bone and Li'l Monster have signed with a Boston booking agent for the college lecture circuit.

The boyz from the 'hood somehow managed to sound like (downmarket) commencement speakers, too. They talked about the need for empowerment—as does Jack Kemp. "America's most recognized gang members," the Los Angeles *Times* called Bone and Li'l Monster. One can only speculate on what sort of pop-TV exposure their sixties precursors, like H. Rap Brown, would have got.

SYMMETRICALLY ENOUGH, GEORGE Bush turned up at the Notre Dame commencement along with Pat Moynihan, almost 30 years after LBJ proclaimed the Great Society at Michigan. But Bush's message plainly showed that 1992 was hardly 1964 all over again. "Government alone cannot do what is needed to be done by itself," said the president. "People who care must help." It was a noble enough sentiment, but hardly the kind of dramatic leadership Elliott and others were calling for.

And from the start, the administration had tried to blame the Great Society programs for helping cause Los Angeles II. The message didn't go over very well. But that didn't deter Vice-President Dan Quayle, who offered a fresh villain. Campaigning in California, Quayle managed to blame Murphy Brown, for giving birth to a child out of wedlock in the season finale of her TV sitcom last week. "It doesn't help matters," quoth Quayle, "when prime-time TV has Murphy Brown . . . mocking the importance of fathers by bearing a child and calling it "just another life-style choice."

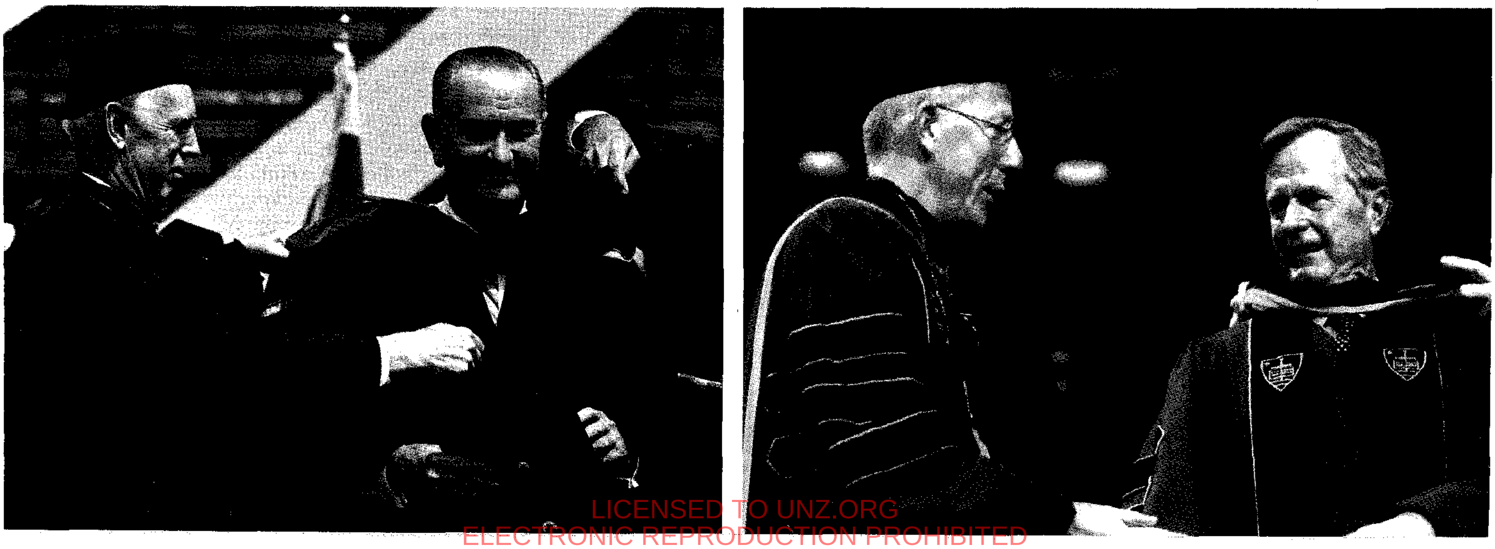
Instantly the media changed channels. The story line shifted from burned-out South-Central LA. to the tab-press and pop-TV furor that Quayle touched off. It all said more about the state of political analysis in America in the aftermath of the 1992 Los Angeles riots than any learned journalism-school seminar could ever muster. Let's switch the channel again and bring back the Kerner Commission. ■

Intern Robert Silverman provided research for this article.

TIME
ANATOMY OF A RACE RIOT
NEWARK CAB DRIVER JOHN SMITH

Separated at birth: The *Time* John Smith cover, Rodney King.

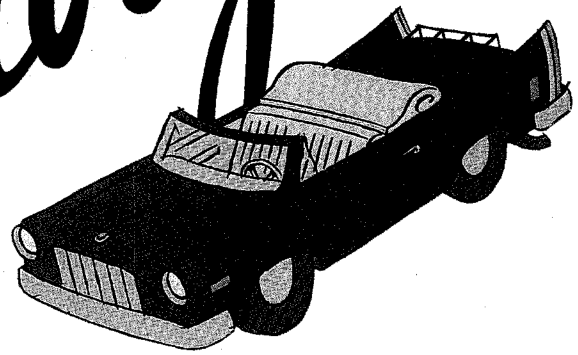
BLAME GAME BUSH TRIED TO BLAME LBJ FOR THE L.A. RIOTS. BUT DID THE GREAT SOCIETY EVER REALLY TAKE HOLD?



Johnson at the 1964 Michigan commencement where he proclaimed the Great Society, Bush at Notre Dame.

Photographs: top right, John Barr/Gamma-Liaison; bottom left, UPI/Bettmann; bottom right, AP/Wide World.

DRIVING A HARD Bargain



A Car Renter's Guide To Getting Out of Town

By Linda Perlman

IT WAS A SULTRY MIDSUMMER MORNING—THE PERFECT SATURDAY morning for a getaway. I had done my homework—checked around for the best deal on a car rental, written down the confirmation number, reconfirmed the reservation. But when I arrived at the agency's desk with my dog and a couple of suitcases, all I got was a firm "Sorry, there's no car available, and none are expected."

Too often, car-rental customers discover that though living in New York is sometimes hard, leaving New York can be even harder. Consider another common scenario: You need to move a few things, and renting a mini-van seems in order. One agency is offering a pretty good deal. You get a reservation well in advance. You get a confirmation number. You get all your things packed. You get to the agency at the allotted time and place. You get "I'm sorry, we overbooked. We don't have a mini-van. . . . In fact, we don't have any vehicles at all. Try Hertz, around the corner." You get mad.

Take heart: There *is* a cure for the rental torments. Some prescriptions follow.

There are, it seems, as many ways to rent cars in New York as there are people to drive them. The rates, which are based on the number of cars available at the exact time of reservation, are subject to change from moment to moment. In this "yield management" system, rates are driven by, among other factors, how many cars are rented at the airports, location (where you pick up and drop off), car size, rental period (the length of the rental, the time of year, and the day of the week), and any discounts that you are entitled to.

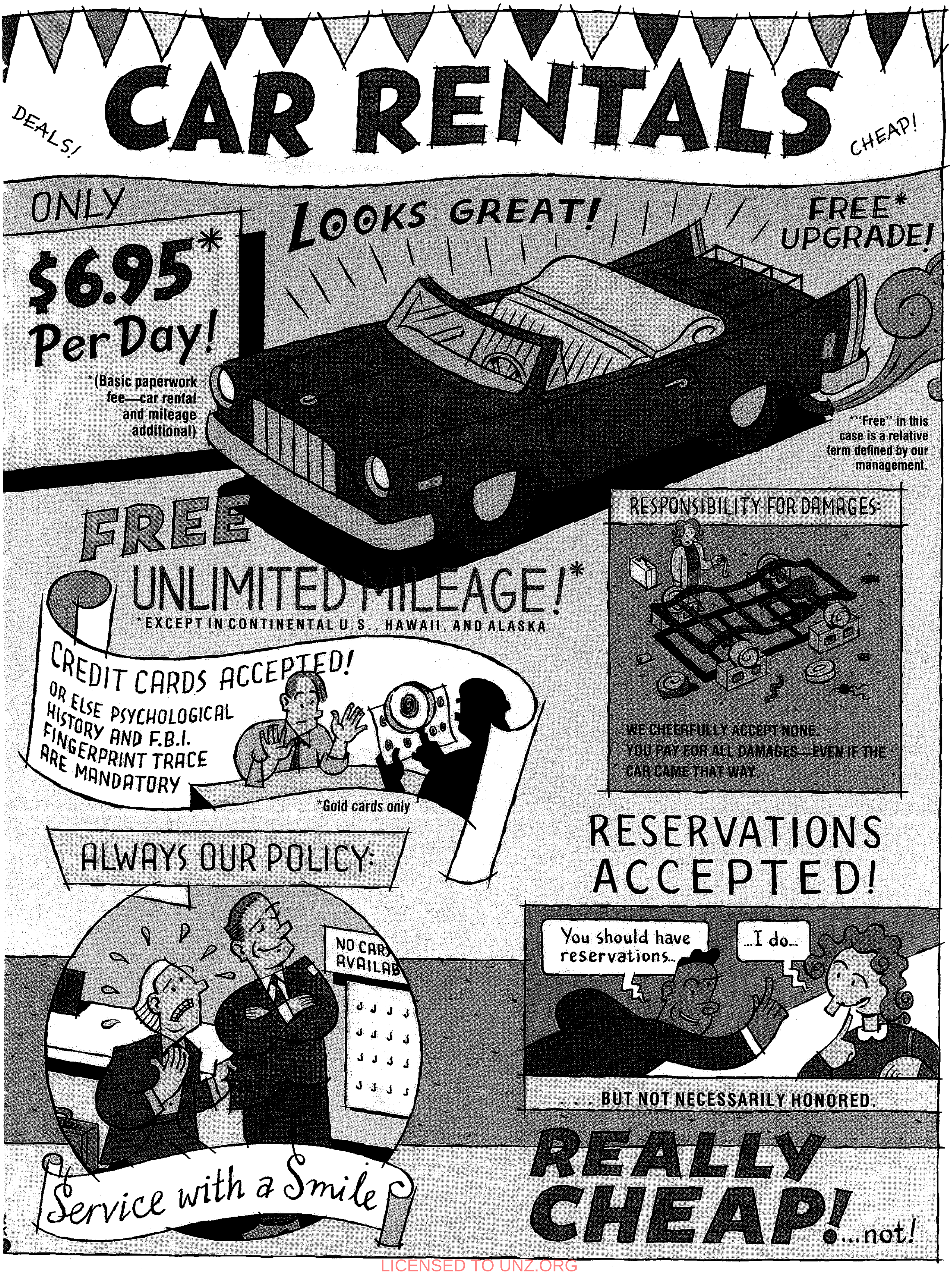
Renting a car outside New York is likely to be cheaper than renting in the city, but leaving town for a better deal is not always worth the time and trouble. "New York is, to us, the upside-down rental experience," says Avis spokesman Russ James. That is, the demand for cars is higher during the week in most other markets but higher on weekends in New York. "Nowhere else in the world do we truck cars into a city for Friday-night activities," James says. If you've had to rent a car after work on a Friday, you know what he's talking about.

When you see an advertisement for a special deal on a rental, it is almost always followed by a phrase like "not applicable in the New York metropolitan area." Indeed, some area rental offices may refuse to accept discount coupons even though they carry no stated restriction; that's why you should ask, when you call to reserve, whether the discount applies in the New York area.

Still, so many kinds of discounts are available that there is virtually no reason anyone renting a car in the city should have to pay full price. You probably qualify for a car-rental discount if you are a frequent flier, a patron of a bank, or a member of a particular museum, entertainment club, retirement group, corporation, or professional organization.

Some car-rental agencies require those getting frequent-flier discounts to take a flight and/or rent at the airport to qualify, so check on any restrictions when you're making a reservation. Among the groups offering discounts are AAA, AARP, the American Trial Lawyers Association, Chemical Bank, Entertainment '92, and the American Museum of Natural History. I.D.

ILLUSTRATED BY ROBERT KOPECKY


DEALS!
CAR RENTALS
CHEAP!
ONLY
$6.95*
Per Day!
*(Basic paperwork fee—car rental and mileage additional)
LOOKS GREAT!
FREE* UPGRADE!
*"Free" in this case is a relative term defined by our management.
FREE
UNLIMITED MILEAGE!*
*EXCEPT IN CONTINENTAL U.S., HAWAII, AND ALASKA
RESPONSIBILITY FOR DAMAGES:
WE CHEERFULLY ACCEPT NONE.
YOU PAY FOR ALL DAMAGES—EVEN IF THE CAR CAME THAT WAY.
CREDIT CARDS ACCEPTED!
OR ELSE PSYCHOLOGICAL HISTORY AND F.B.I. FINGERPRINT TRACE ARE MANDATORY
*Gold cards only
ALWAYS OUR POLICY:
NO CARS AVAILAB
Service with a Smile
RESERVATIONS ACCEPTED!
You should have reservations...
...I do...
. . . BUT NOT NECESSARILY HONORED.
REALLY CHEAP! ...not!

cards associated with groups or businesses that offer discounts carry special numbers that you'll have to give to a reservations clerk.

Generally, rates for cars booked in advance are the lowest. Most discounts range between 5 and 10 percent. For those taking short trips, it's obviously better to choose a deal that gives you a high discount, even if there's a ceiling on the number of free miles you can drive. (Caution: Some of the smaller agencies won't let you travel more than a 250-mile radius from your starting point. That's because they don't want to retrieve one of their cars should it break down more than 250 miles away.)

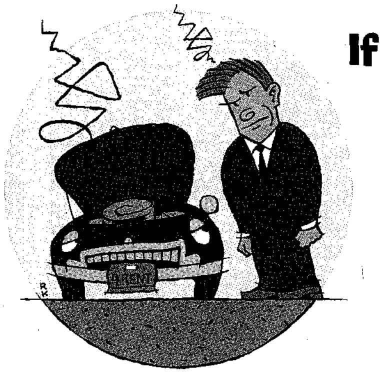
Back at the turn of the century, when the horse and carriage still dominated the road, those who were injured in horse-and-buggy accidents often could not collect because the carriage driver had no money. In 1909, a law went on the books in New York State that held the carriage owner—not the driver—responsible in an accident. That law, the law of vicarious liability, has carried over to car owners. They are vicariously liable for damage done by their cars—even when the owner was not the driver, even when the car had been stolen or used without permission. The law has become an issue now because of recent large court settlements. Hertz says it loses so much money because of vicarious liability that it can't reasonably do business in New York City.

According to Hertz spokesman Joe Russo, the company's aggregate liability loss in 1988, 1989, and 1990 was more than $70 million, with two thirds attributable to vicarious liability. Russo says, "There's not a snowball's chance in hell of getting the law changed or overturned as long as the trial bar has so much influence. One third to one half goes into the trial lawyers' pockets."

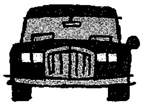
So, last January, to cover the loss, Hertz imposed a surcharge ("price differential") on New York City residents—except those living in Staten Island—who rent a vehicle in the New York area. The added fee ranges from $3 for Manhattan residents to $56 for residents of the Bronx, where, Russo says, the jury awards were the highest. He says the system works: "It drove away the high-risk drivers."

Where did they go? To the other agencies, one assumes. Avis doesn't like the vicarious-liability law, either, but takes a dim view of Hertz's action. The City Council has passed, and the mayor has signed, a law barring residence-based pricing. However, Hertz challenged the law in federal court; having lost that bid, it is now appealing to the U.S. Court of Appeals for the Second Circuit. The price differentials are currently in effect, since the lower-court judge has enjoined the city from putting its statute into effect until after the appeals court has rendered its judgment.

You would be hard-pressed to find a car-rental company that doesn't agree with Avis spokesman Russ James: "Vicarious liability is an open, endless pocketbook" that you must confront if you operate a vehicle in New York. He adds, "One hit can put you out of business."



If a car-rental agency treats you badly, complain: Consumer Affairs will take action when it finds a "pattern and practice of abuse."



NEW YORK CITY'S DEPARTMENT of Consumer Affairs requires that a confirmed car-rental reservation be honored within half an hour of the requested time, at the price originally promised, for either the vehicle reserved or one that seats the same number of people. (The rule doesn't apply if you are told when you make the reservation that it is not guaranteed.) Always write down the confirmation number.

If you find no car when you arrive, you're entitled to a free upgrade or free transportation to another office that can honor the reservation. In the scenario that leads off this article, the company (National) paid for my cab ride to another office, where I got the car. If, as in scenario No. 2, the agency has no other office to take you to, you're entitled to the difference in rental cost from a competitor, if the rate is higher. When I returned with my charge receipt from Hertz, my account was credited for the amount above what I would have paid.

It's not a bad idea to get a written confirmation of your reservation from the agency—but if you can't, Consumer Affairs points out, agencies must keep records of all reservations for six months, which can be subpoenaed if necessary.

What if you have followed all the rules but feel you are not being treated fairly? Write the company headquarters; explain the problem and say how you'd like it settled. About a year ago, when Thrifty rudely refused to honor the corporate discount I'd been promised by phone, I complained by letter and was given a free rental day.

If a letter gets you nowhere, lodge a complaint with the city's Department of Consumer Affairs. Susan Kassapian, assistant commissioner for legal affairs, notes that the department will bring a lawsuit against an offender—but only in cases where there is a pattern and practice of abuse. Filing a complaint, then, won't necessarily get *you* restitution, but it *will* help establish a pattern of abuse that will let the department bring the offending company into line. The threshold for action by Consumer Affairs is generally ten to fifteen similar complaints. Of the cases the department mediates with rental agencies, it is successful about 80 percent of the time in getting restitution for the consumer. To file a complaint, call 487-4398.

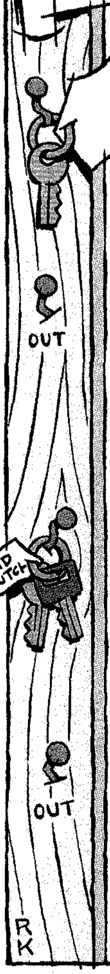
Or ask the Better Business Bureau for help. The bureau has two dispute-resolution procedures—mediation (by phone or mail) and arbitration. Arbitration, which is binding on both parties, is used when mediation fails. Why would an agency agree to arbitration? BBB president Barbara Berger Opotowsky notes that it's less costly than litigation and it tends to make the customer happy (which is a service industry's mandate). Also, arbitration allows the consumer to tell his or her story informally: No lawyer is needed, and there are no rules of evidence to follow. Opotowsky says the consumer is generally pleased with the outcome. Many complainants receive substantial monetary awards.

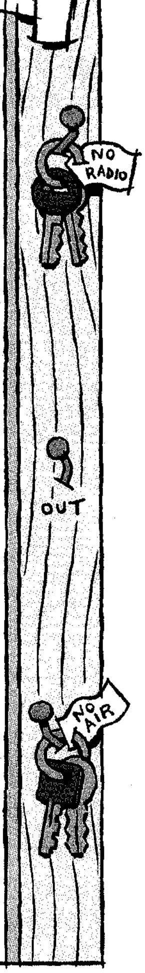
Most of the car-rental complaints made to the BBB involve misleading advertising (in which hidden charges like drop-off fees aren't disclosed). To lodge a complaint or check on a company's track record, call 1-900-INFO-BBB. The call will cost 95 cents a minute; the average call costs $3.80. Operators are available between 8:30 A.M. and 8 P.M. Or leave a message; your call will be returned.

Going to small-claims court, if you have the time and inclination, is another option. In New York County court, expect to wait up to three months before your case is heard; budget cuts last spring and summer forced a scale-back, and although the budget has been restored and sessions are being scheduled four nights a week (as usual), things are not quite back up to speed. In other counties, the wait and the number of court sessions per week may vary. Civil Court's chief clerk, Jack Baer, says a day session can be arranged for the elderly or handicapped. Awards are monetary, with a cap of $2,000.

State law prohibits discrimination on

HIGH-SEASON CAR-RENTAL RATES





IN GENERAL, RENTING AT AIRPORT LOCATIONS is cheaper than renting in Manhattan. The rates quoted below are reserve-ahead fees for a non-holiday weekend—June 26–28—and assume a Friday 6 P.M. pickup for two days, meaning a return at 6 P.M. on Sunday to the same location. Rates do not include tax or discounts, but do include unlimited mileage. (Those starred with an asterisk, however, include only 200 free miles per day.) You'll pay 5 to 10 percent less if you are entitled to a discount. The New Jersey fees do not include collision insurance ("loss-of-damage waiver"); that will add about $12 per day. All rates are subject to change from minute to minute; these were the charges quoted on the day we checked. For late returns, most companies will grant a 59-minute grace period and charge you extra for each hour after that, up to the daily rate.

AVIS: RESERVATIONS 1-800-331-1212 (10 Manhattan locations). Renting from office at 153 West 54th Street, near Seventh Avenue:

	COMPACT	MID-SIZE	MINI-VAN
	$65.98	$66.98	$98 *
At JFK:	$55.98	$61.98	$89.98
La Guardia:	$54.98	$62.98	$89.98
Newark:	$27.98	$32.98	$89.98*

HERTZ: RESERVATIONS 1-800-654-3131 (10 Manhattan locations). Renting from office at 126 West 55th Street, near Seventh Avenue:

	COMPACT	MID-SIZE	MINI-VAN
	$61.99	$63.99	$89.99
At JFK:	$71.99	$72.99	$79.99
La Guardia:	$82.99	$84.99	$82.99
Newark:	$51.99	$55.99	$72.99

NATIONAL: RESERVATIONS 1-800-CAR-RENT (5 Manhattan locations). Renting from office at 252 West 40th Street, near Eighth Avenue:

	COMPACT	MID-SIZE	MINI-VAN
	$56.75	$61.75	$78.75
At JFK:	$51.75	$62.75	$75.75
La Guardia:	$47.75	$48.75	$76.75
Newark:	$26.75	$29.75	$58.90

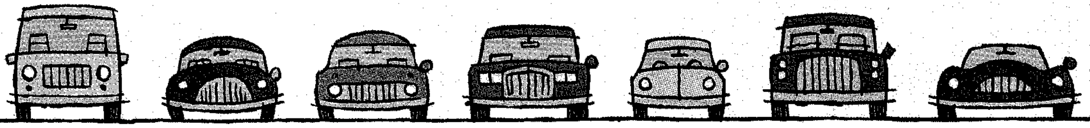
DOLLAR: RESERVATIONS 1-800-800-4000 (3 Manhattan locations). Renting from office at 235 West 56th Street, near Eighth Avenue:

	COMPACT	MID-SIZE	MINI-VAN
	$68.85	$70.85	$88.85
At JFK:	$52.85	$60.85	$84.85
La Guardia:	$59.85	$63.85	$82.85
Newark:	$35.70	$38.70	$89.70

BUDGET: RESERVATIONS 1-800-527-0700 (3 Manhattan locations). Renting from office at 207 West 76th Street, near Broadway:

	COMPACT	MID-SIZE	MINI-VAN
	$56	$60	$95
At JFK:	$54	$62	$92
La Guardia:	$59	$62	$89
Newark:	$25.87	$28.87	$89.97

Note: Budget says that if you are a New York or a New Jersey resident, it will not rent you a car at Newark Airport unless you (a) have flown in from another airport, (b) have a Budget corporate-account I.D. card, or (c) sign a form authorizing Budget to do an instant credit check on you through TRW. The reason: a high rate of theft in Newark.



the basis of lack of credit-card ownership. Those without cards will need to book at least two weeks in advance so that a check on their credit can be conducted. These customers, who are renting under what some agencies call the "cash qualification alternative," will be required to put down a deposit when they book.

OKAY, SO YOU KNOW THE FACTS and are aware of your rights. Where can you get the best deal? That depends on all the factors mentioned. The chart on this page shows what the various agencies were charging for the weekend of June 26 to 28 when they answered our phone calls (all the calls were made on one day). Pick up the phone and call now, and you're likely to get different quotations.

Customers usually pay about 20 percent more in the height of summer (after school's out) than they do in early spring, because the agencies offer fewer discounts. You may find cheaper rates at smaller neighborhood agencies. Many of them, however—such as Midtown Rent-A-Car, Agency Rent-A-Car, and Rent-A-Wreck—won't offer the consumer a weekend rental unless you take the package deal for a three-day (Friday night through Monday night) contract. These agencies are good resources when you damage your car and need a substitute while yours is being fixed.

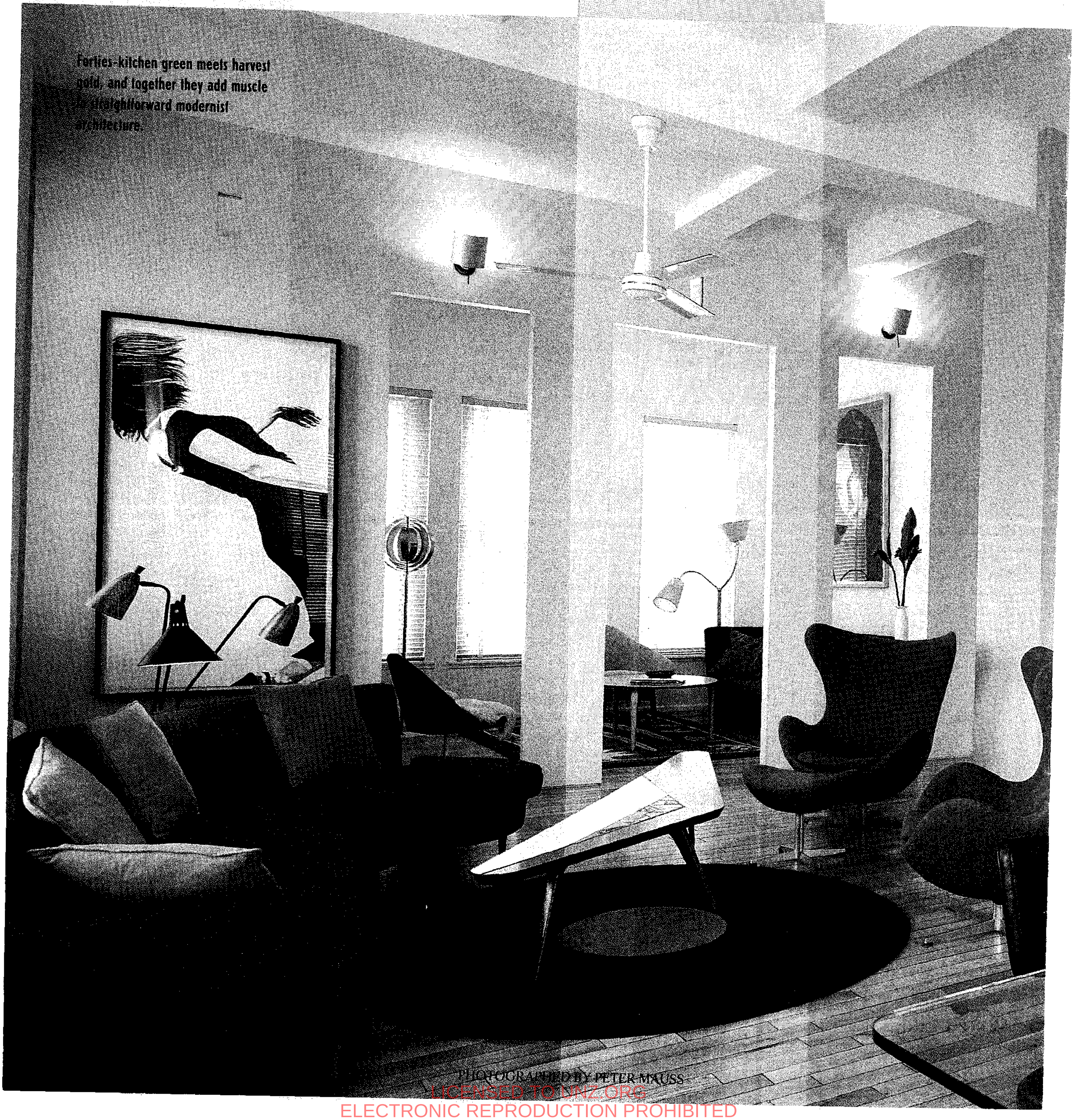
One charge you may not be aware of is A special state tax of 5 percent that went into effect on car rentals as of June 1, 1990. What it boils down to is an extra amount added onto state and local sales taxes, making the total tax 13.25 percent.

Before you drive away, check the car for damage. If you see anything, ask that it be noted on the contract or a separate slip so you're not held responsible when you return. Ask about gasoline. Generally, you should plan to return the car with the same amount of gas as it had when you left; refueling charges are high if you return with less.

Basically, you can't do enough checking. The horn, for example . . . easy to forget, but get out on a busy highway or crowded city street without a horn and you'll wish you had checked before leaving. Lights are obvious, but check them all: rear and front, parking and headlights, high and low beams and directional signals. Check the windshield wipers, and make sure there's a spare tire and a jack in the trunk. On one of my rentals, the side-view mirror fell out of position at the first bump in the road and was too loose to stay put for the rest of the trip. It's not a bad idea to check the heating *and* cooling systems. One summer, I drove away from the city in 90-degree heat to the mountains, where at night I needed the heater. Even though the car was brand-new, the heater did not work. Never take anything for granted: If you are stopped by a police officer and the registration and inspection sticker aren't up to date, the ticket will be written to you.

If you aren't afraid to phone around, ask a lot of questions, and perhaps go a bit out of your way, you can put New York in the rearview mirror on warm-weather weekends, singing, "Summertime, and the leaving is easy. . . ." ■

EyeJ

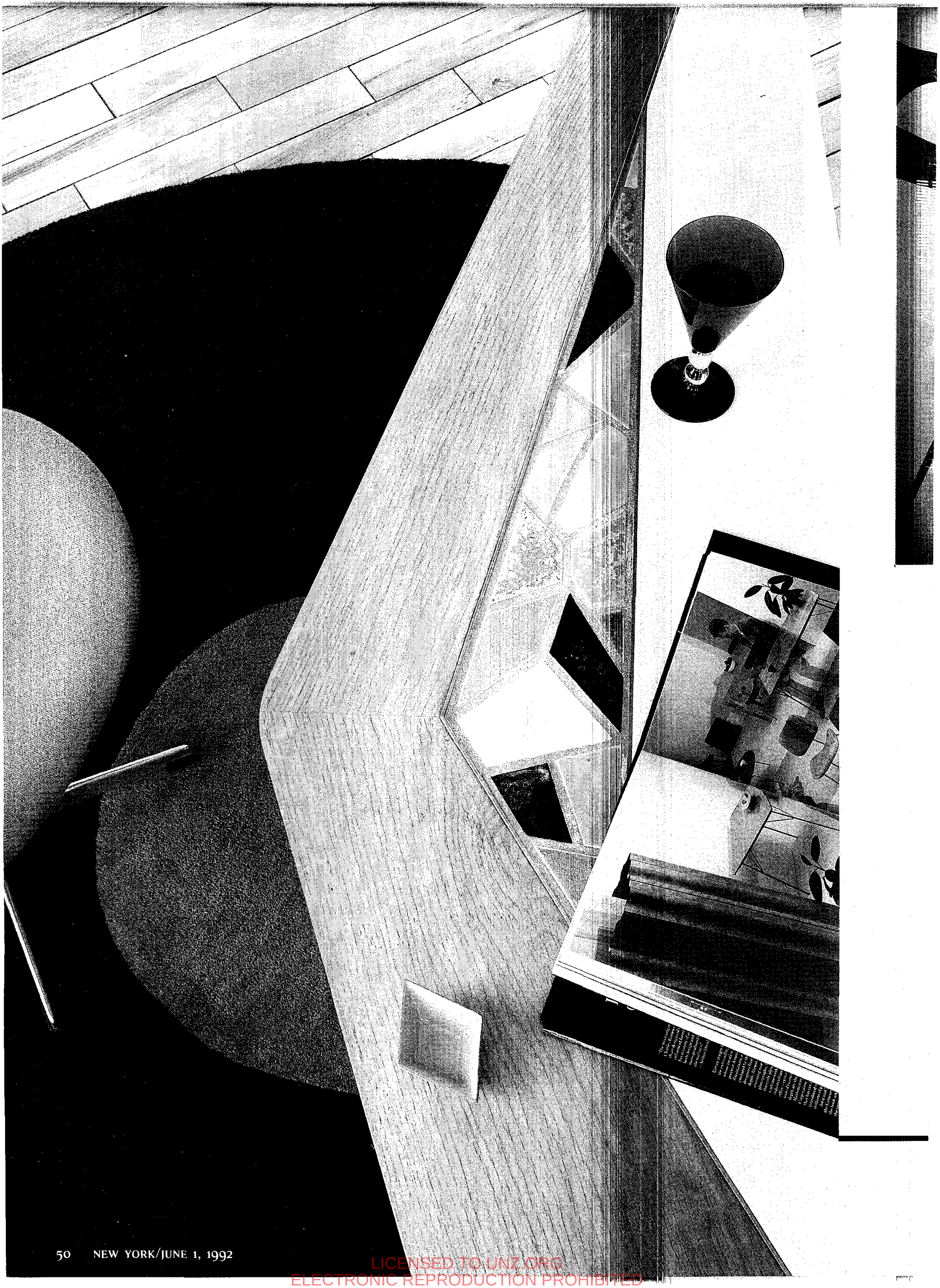


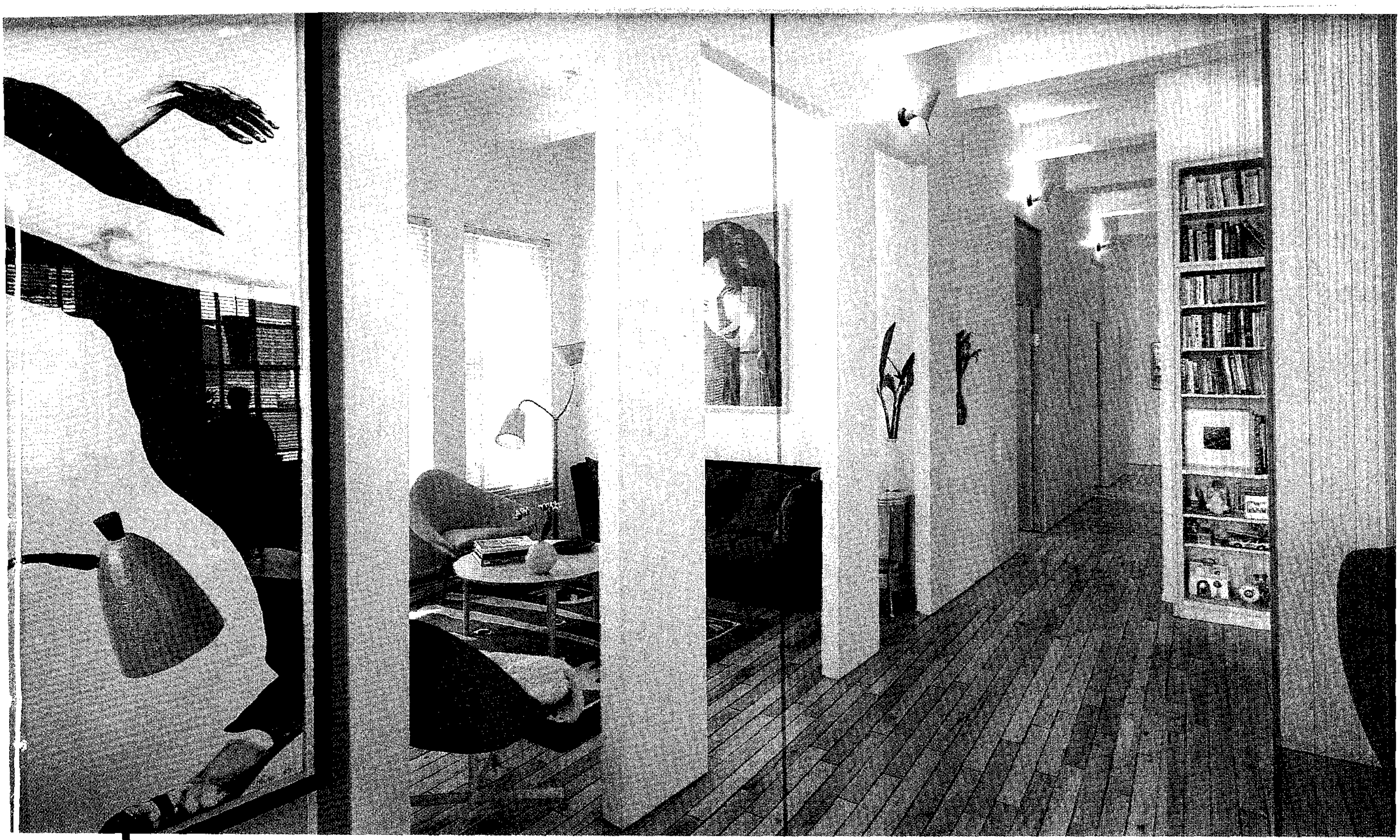
Forties-kitchen green meets harvest gold, and together they add muscle to straightforward modernist architecture.

PHOTOGRAPHED BY PETER MAUSS

a z Z

By
Marilyn
Bethany

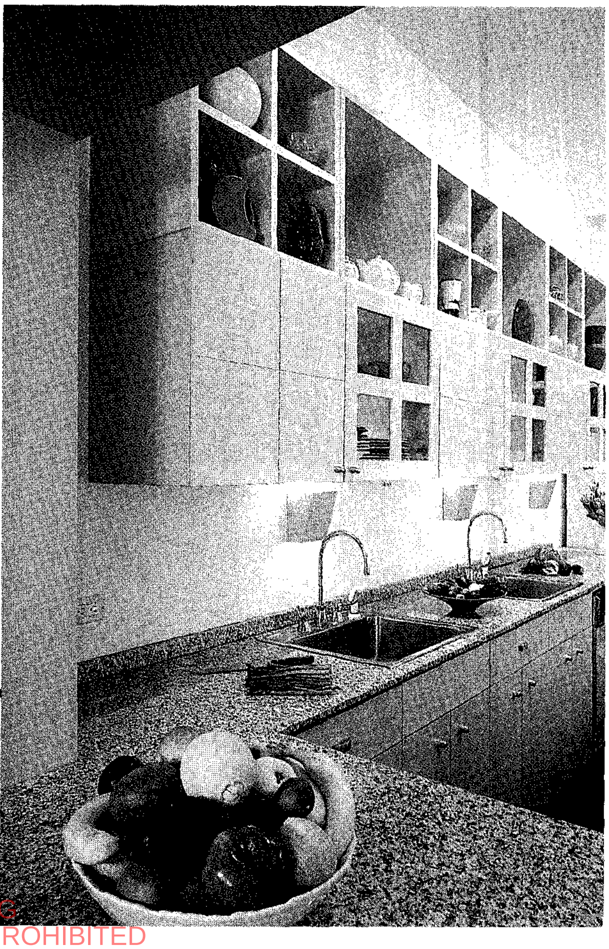




Two lofts were united to create one ample living space for a Manhattan family with an eye for fifties finds.

the owners are artists—creative people—"and they didn't need me to tell them what to buy," says James Biber of Pentagram. "They'd already put together a great collection of art and furniture." It was that furniture—mostly stylish, idiosyncratic fifties pieces—that inspired Biber to create a space that became, at once, a piece of the collection and a background for it. And it was Biber's brilliant color scheme that, in turn, moved the owners to expand and adapt their collection, adding brighter hues than they'd considered before. And so it went, back and forth, like musical improvisation. It's how the design process is supposed to work but all too seldom does. Done right, it can be this cool.

No paean to the fifties would be complete without a free-form coffee table, such as this one of wood, plastic laminate, and tile.



In the kitchen, under-cabinet lights designed by Biber shine up through glass-shelved cupboards.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

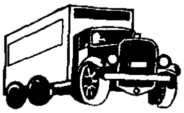
Still Life Is What You Make It

A decorative pillow can be a predictable thing—it's covered in antique fabric, silk-screened, or hand-painted. But not Bari Lynn and Andrew Bernstein's luxurious versions. These beauties are made using a color-photo process.

Lynn photographs European still lifes—cherubs, flowers, and statues—then prints the images directly onto silk. Four copies of the same photo are used for each of their one-of-a-kind designs, and the pillows are lined in silk satin and trimmed in silk ($395).
BERGDORF GOODMAN/*Seventh floor*

Bowl-Oriented

Now there's no need to wait for the fruits of our labor. Frances Palmer gives us glorious fruits—and vegetables, too—that are totally hassle-free. And with one of Palmer's cheery hand-painted ceramic bowls on our table, even rainy days will seem sunny ($285).
ZONA/*97 Greene Street/925-6750*



The Truck Top's Here

Slip into one of *these* T-shirts and you're sure to "keep on truckin'." These nifty silk-screened cotton tees inspired by vintage cars and trucks ($25) are the clever idea of New York–based Jonnys Jalopys. For elegant truck stops, simply add one of Ruff Hewn's dashing linen shirts ($95).
CAMOUFLAGE DOWNTOWN/*139 Eighth Avenue, near 17th Street/691-1750*

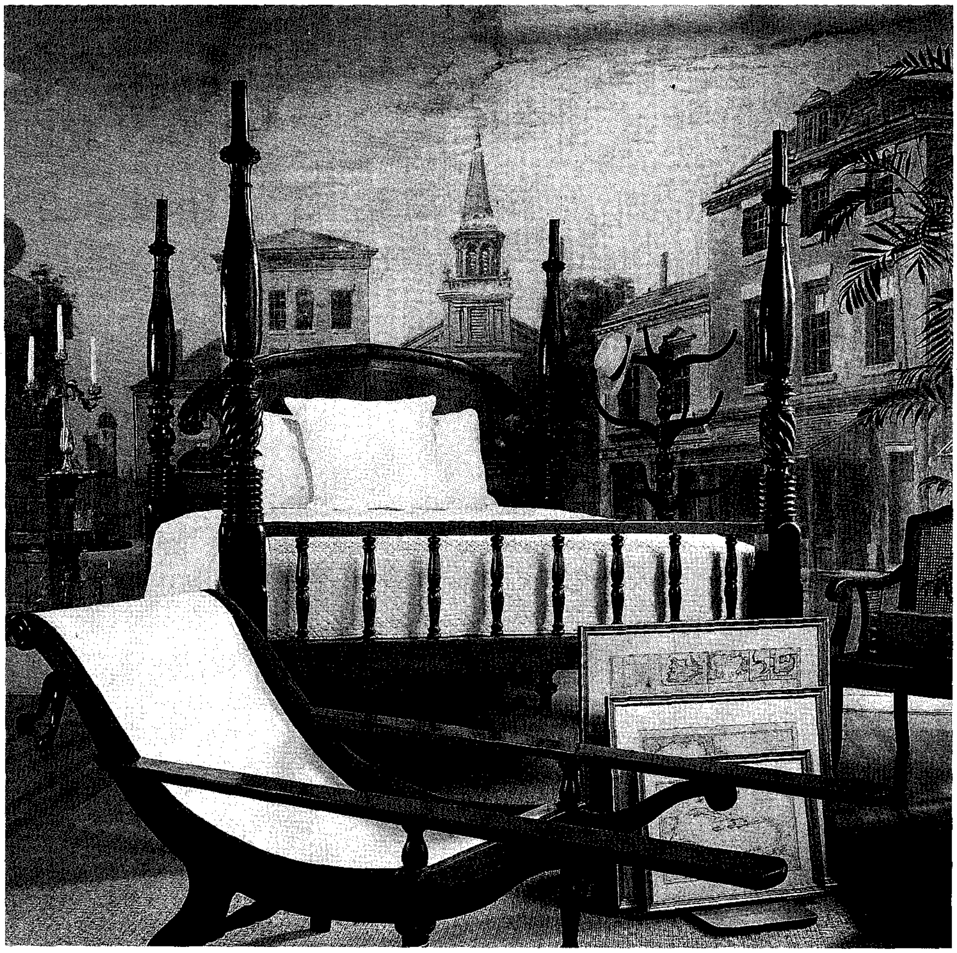
JONNYS JALOPYS

Photographs: left, Les Jörgensen; top, Enrique Cubillo; bottom, Roger Cabello.

Wood Lovin'

The grandest four-poster mahogany beds, stately armoires, regal mahogany-and-cane planter's chairs, and splendid parlor presses—that's just the beginning of what you'll find at Michael Connors's colonial West Indian furniture exhibition. Connors, no recent devotee, has been involved with this furniture for years: Saint Croix was once his home, and colonial furniture is the subject of his doctoral dissertation. All his pieces were made from indigenous Caribbean woods—mahogany, thibet, ironwood—by local craftsmen between 1870 and 1940. Yet there are five distinct styles, reflective of the countries that colonized the area—Spain, England, France, Denmark, and Holland. In addition to his hefty offerings, Connors has such smaller West Indian treats as antique maps and vintage photographs. (Photos, $45 to $125; maps, $125 to $1,750; planter's chairs, $650 to $1,900; armoires, $950 to $6,500; beds, $2,800 to $7,500.)

MICHAEL CONNORS, INC.*/150 Thompson Street/473-0377/Through June 3*



owFingers
di n

Grand and Deliver

From YellowFingers, owned by that sainted Santo family who gave us Sign of the Dove, Arizona 206, and more, comes good news. Now there's takeout and delivery of nearly all the fabulous foods on the YellowFingers menu. If you're frantic for a focaccia farcita sandwich (grilled eggplant, roasted peppers, capers, mozzarella, and tomato), a mozzarella-tomato-and-pesto crisp, fennel-fried calamari, sensational Caesar salad, or even a house-ground hamburger with more toppings than the sinful brownie sundae, then go to the bar and place your order, or telephone for delivery. (Deliveries are made from 11 A.M. to 11 P.M., from East 50th to East 72nd Street; sandwiches and salads are $5.50 to $9.75.) This comes just in time for park picnics, L.I.E. tieups, and lazy late-night suppers at home. **—Barbara Costikyan**

YELLOWFINGERS DI NUOVO*/200 East 60th Street/Call 751-8615 for delivery*

Photographs: top, Jen Fong; bedspread courtesy of Ad Hoc Housewares; bottom, Andrew Garn.

The Insatiable Critic/Gael Greene

BOOM TOWN

"...Romantic tapers breach the dim, the better to ogle the circus, a voyeur's feast. An unexpected dividend: The food is good. . ."

BOOM: *A fiercely fashionable crowd, organic wines. . .*

LEMMINGS GET ANTSY, BUT SO DO THE *locomotifs* who pull them around. "Where do you go that's fun?" asks *Forbes* cover girl Nicole Miller. Besides already impossible Café Tabac, she means. Quick, it's almost too late for **Boom,** the masterwork of a media-besotted intelligence. A "cross-cultural collision," says the press release, with "waters, beers, and wines from around the world." Chef/partner Geoffrey Murray swallowed the map whole, too—Thai panang red curry, tandoori-marinated rack of lamb, Singapore otak otak, seafood risotto with Indonesian chili, indeed. But amazingly, most of it is good, charmingly served on pretty Oriental china. Does this fiercely fashionable crowd care?

At times, the once languorous home of New Deal is so rudely overcrowded, not even an anchovy could slip in. After a couple of bottles, they dance on the bar. Perhaps it's the organic wine that fires the frenzy. The walls are organic, too, each a different archaeological dig, the rotting-cellar look crafted by "fresco master Antonio Romano" (the handout continues). The "organic pigments" create positive ions. Blown-up tarot cards flanking the bar represent Temperance (huh?) and the Hanged Man (symbol of spiritual growth, it says here, not despair or the final judgment as you might suspect). Instead of uptown's preppy ties, everyone on the staff sports a designer medallion woven in copper and brass—crosses, stars, an ankh, the peace sign, even a heart.

Rocco Ancarola (Ciaobella), partner here with the chef and Cesare Bruni (Arlecchino), wallows in this earth-toned harmony with its fake-rusted ceiling, the hairy "found-object sculpture" hanging from the skylight, the kitsch of a dime-store salt shaker—a poodle, an apple, a cat—on every table. "Thank you, brother," he says over and over, directing the busboy.

Romantic tapers breach the dim, the better to ogle the circus, a voyeur's feast—slinky sirens dressed for an S&M video, a Sharon Stone look-alike emaciated by Nutri/System, randy whelps, and downtown duos, a few of whom keep hitting the bathroom as if it were Noah's Ark, two by two.

So it's sheer pleasure, an unexpected dividend, that you love the Brazilian mussel-and-coconut-milk soup, the tangy crunch of Vietnamese five-spiced quail hot off the grill, and the Gorgonzola-and-walnut-laced penne, perfumed with basil. Though entrées are all $18.50 or less, appetizers as high as $12.75 can stagger the check. But the blinis are worth it—oozing a melt of avocado and topped with grilled lobster, crème fraîche, and a hit of caviar. Big bowls of pasta could easily be supper. Stir-fried noodles and vegetables come with a Chinese-sausage option. Or try flat noodles with shrimp and spinach in Thai yellow curry. Thai shrimp-and-melon salad has a special freshness but no oomph.

. . .and cross-cultural food.

Chef Murray prepped in Aspen with a gifted eclectic, Gordon Naccarato (whose menu moved from sushi to white-trash salad with genuine dazzle). Murray also loves garlic, slipping fragrant shrapnel into the saucer of fruity olive oil for dipping bread. One evening, the striped bass seems bland and mealy, and the Road Food Warrior complains that he prefers his Wild Turkey straight, not fussing up a rib-eye steak. The straw-potato pancake needs a dose of salt, and the peppercorn sauce has far too much. A carefully steamed whole red snapper lacks seasoning, too. But seafood marinated in Moroccan spices over cinnamon couscous is fine. Wonderful tropical chutney and basmati rice add luster to rack of lamb and to the East Indian vegetarian plate with its heady curries, dhal, and yogurt raita.

Mercifully, one can barely detect the coriander in the flourless chocolate cake layered with hazelnut praline. Black-and-white sesame palmiers come with green-tea ice cream, sugar-butter cookies with decent homemade sorbets. Dense, custardy crème brûlée is spiked with cardamom and crystallized ginger. Ricotta-pine-nut-and-dried-blueberry cheesecake sports pine-nut brittle.

Soothing New Age vibrations can quickly get lost in the madhouse of a torrid success. Kitchens can flare out of control. You might get slapped in the eye with a high-flying ankh. I need more than tarot cards to see the future here.

Boom, 152 Spring Street, near West Broadway (431-3663). Lunch, Monday through Friday noon to 6 p.m.; dinner, daily 6 p.m. to midnight; brunch, Saturdays and Sundays 11:30 a.m. to 3:30 p.m. A.E.

BIG BOOMS HAVE A way of fading off with tiny whimpers, but **Félix** has the feel of longevity. It's not

Photographs by Andrew Garn.

a hash of New Age fevers, something between hallucination, a *Women's Wear* "Dish," and an Excedrin headache. *Mon dieu,* it's French, rooted in tradition. Even whizzing by in a taxi, you see that familiar bistro blur, the tables tumbling onto the sidewalk through folding doors, the walnut-stained wood, crisp mini–café curtains, a flower or two in a bud vase.

So much is pleasing. The smartly modern bistro cooking. The game table recycled as a buffet and the giant mirror over the bar reflecting the wheel of traffic. The casting-call dream of a crowd, nightworld adepts, mostly youngish and toned, a handful of well-aged expatriates from France with nicotine-racked rasps. Tablehoppers hugging and kissing pals not seen since late last night. Baby-faced wannabes and a spicy sprinkling of SoHemians. Did the troops at Jour et Nuit just pick up their Gap-wrapped fannies and cross West Broadway en masse? Are there enough prime nomads to keep all the feederies on this fertile corner prospering?

FÉLIX: *Gallic charm, perfect lamb chops.*

Alas, a perversity of arrogance seems to come with Félix's Gallic genes. The ringmaster partner here, Alain Denneulin, trained at Mr. Chow's, an academy of *haut* snoot. That's why we must hug the bar for twenty minutes before winning rights to a table that's been empty all along. But why not prep the serving crew? Or is it enough to be French and adorable with bare midriff and a tattoo on one tantalizingly bared scapula? No one has a clue who ordered what. Proper wine service? Forget it. Each pour leaves a spot on the tablecloth. Overeager busboys whisk away plates before everyone has finished. We do guzzle water, so must the waitress ask, "Would you like more water?" nineteen times when it's *eau de ville* and not the pay-by-the slurp bubbly? Hey, *mes amis, c'est vous qui avez inventé* these rules.

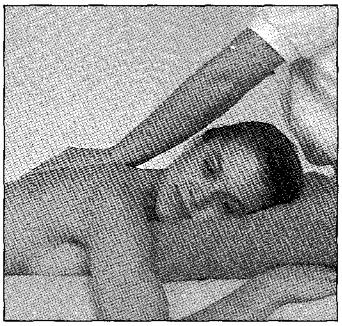
But why carp? It's a struggle to nurse such crankiness when the food is so beguiling. Gilles Ray (who worked for Michel Guérard before a stint at Park Bistro) picked up lots of delicious moves along the way. Careful cooking, intense flavors, the crunch and tang of vegetable garnishes, the eye appeal of every plate, never too fussy.

With a tad less salt, the bacon-studded frisée salad guarded by triangles of shallot tartlet will be as winning as tonight's special salmon rillettes with scallops in a zesty vinaigrette. The duck terrine is a shade too chilled and the advertised whiff of truffle juice eludes me, but it's first-rate anyway, as is salmon thinly sliced and marinated with chive-flecked crème fraîche and slices of lukewarm potato. Deftly sautéed shrimp come with grapefruit-and-ginger-touched tabbouleh, and the "lasagna" sandwiches melted eggplant and tomato confit with a topping of crab and cod. All nicely seasoned, nicely priced starters ($5.50 to $7.50).

Friends who normally disdain veggies are fighting over the last of the carrots and cabbage in the chicken fricassee—wonderfully buttery. There's a luscious surprise vegetable "stuffing" under the crépinette that wraps two magnificent lamb chops, rosy rare as requested. Tender hanger steak bordelaise is superb, too, and one evening's filet de boeuf is a marvel of gutsy flavor, served with Grandma's oniony potatoes boulangère. Thick, moist cod comes with vegetable brochettes, and even though too cooked for my taste, the salmon is deliciously crusty on its savory tomato-strewn puddle with a compote of onion and fennel (entrées $16 to $19.50). The wine list is still a work in progress, but a light Côtes-du-Rhône at $14 and a $16 Beaujolais from DuBoeuf seem perfect for this food.

Splendid pot au chocolat, sorbets, or a homey baked apple will do for dessert (but the wimpy madeleines would make Proust weep). Félix's pain perdu, a slightly sweeter version of our French toast on a foamy sea of raspberry coulis, is a frugal merchant's dream, costs pennies, goes for $5.50 here. "We're still not totally organized," our waiter confides, explaining a dearth of menus. "But we're getting there." Perhaps he was too professional, for he's nowhere to be seen when we return. And no one warns you it's cash-only when you call to book. Plastic-armed, cash-*pauvre,* I had to canvass my guests to pay the bill.

Félix, 340 West Broadway, at Grand Street (431-0021). Lunch, Tuesday through Saturday noon to 6 p.m.; dinner, Sunday through Thursday 6 to 11:30 p.m., Fridays and Saturdays till midnight; late supper, Sunday through Thursday 11 p.m. to 2 a.m., Fridays and Saturdays midnight to 4 a.m.; Sunday brunch, noon to 2:30 p.m. No credit cards. ■



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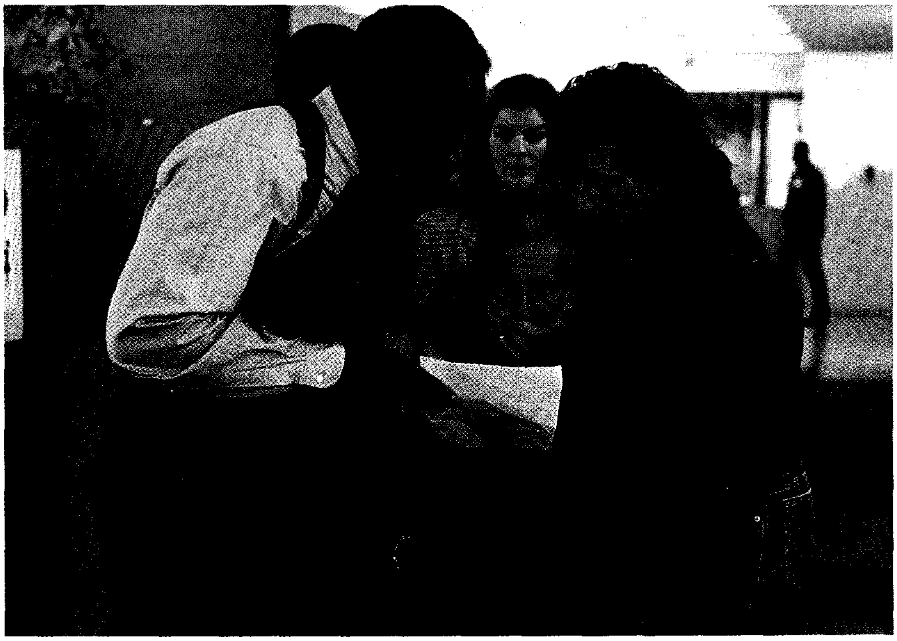
Movies/David Denby

IDIOT'S DELIGHT

". . .After the riots, Hollywood people asked what could be done. They could refuse to make movies like *Lethal Weapon 3*. . ."



OVER AND OVER AGAIN: *Danny Glover and Mel Gibson.*

IN **Lethal Weapon 3**, THE MEN OF THE LAPD can't wait to get into the action and catch criminals. Whoopee! Let's go to work! Saddle up and *ride*!

No doubt the jokes lobbed at this movie will not always be fair; *Lethal Weapon 3* was planned long ago, well before the L.A. riots revealed the LAPD's superb sense of . . . discretion. But *Lethal Weapon 3* still deserves whatever contempt it gets. Producer Joel Silver, responsible for a half-dozen or more hurtling-cars-and-exploding-building movies, has been plying a corrupt trade all along. I admit I enjoyed a few scenes in the previous installment, *Lethal Weapon 2*, but *Weapon 3* is pathetic. I would have hated it at any time, but seeing it after the riots put the film under a darker cloud. *Lethal Weapon 3* inescapably figures as yet another element in the mean chaos—the helter-skelter burlesque—that is overtaking American life.

The jolly fun of it all! In *Lethal Weapon 3*, people are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. Anyone trying to get him to sober up is treated as an idiot or a killjoy. Hey, don't you *get* it? You bash someone, you get bashed—it's all the same. Fun!

I appreciate Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. No one is meant to take *Lethal Weapon 3* literally as the truth of police work. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. Throwing himself around like a kid, he races through his lines, jabbering right across the other actors. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off, a weirdly dissociated response to breakdown. Maybe it's Joel Silver and director Richard Donner who don't get it.

The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. Hearing something—anything—new, Glover does a double take, stares, puffs a few times, opens his mouth, closes it again. Black actors have fought for half a century to escape roles, and performances, like this one. Why is Glover giving up the fight?

Murtaugh shoots a black teenager armed with a machine gun, and the scene is so poorly staged by Donner that at first I thought Murtaugh had shot his own son. But no, it's a friend of his son's. Still, Glover roars with grief. He's devastated, and we're amazed because we barely know who the kid is. And anyway, why should *this* life matter so much? What about the other lives—the other people in the movie mangled or thrown off the freeway? How can Donner emphasize feelings after so much jocular smash and bang?

Murtaugh takes to his boat with a bottle and weeps some more. Riggs shows up and says, What's going to happen to *me* when you retire? The men clobber each other, fall into each other's arms, clobber each other again, and land in the water. Now, at this point I thought I was losing my mind: The world is coming apart, and Donner has discovered male sensitivity. In case we might be getting the wrong idea, however, the film provides Gibson with a woman. Ex-model Rene Russo plays a cop who's just as reckless as Riggs. Mixing it up is fun for her too. Kicking, elbowing, karate chopping—more whoopee. Action movies have found a ridiculously easy way of accommodating feminism: They've added women to the movies as killers. Russo and Gibson compare wounds, removing bits of clothing to show themselves off—an idea that might have been amusing if it weren't stolen from *Jaws*.

It's not enough to say, as I seem to say every year at this time, "The idiot season has begun." Every season is the idiot season for a film industry that relentlessly sells violence as a meaningless turn-on. The images of mashings and killings are desensitizing us all, so much so that a jury of normal people can look at a videotaped beating over and over without noticing that someone is getting hurt. A few weeks ago, after the riots, a number of Hollywood people plaintively asked what could be "done." They could make a fine beginning by refusing to make any more movies like this one. ■

Books/Rhoda Koenig

TALKIN' 'BOUT THEIR GENERATIONS

"*. . .New York in the 50s* contains too many sighs and ruminations. Mary McCarthy is funny and tough and doesn't give a damn. . ."

New York in the 50s, *by Dan Wakefield. Houghton Mifflin; 355 pages; $24.95.* **Intellectual Memoirs: New York 1936–1938,** *by Mary McCarthy. Harcourt Brace Jovanovich; 114 pages; $15.95.*

MIDDLE-CLASS PARENTS OF THE PAST, DAN Wakefield writes, knew (and dreaded) what their children meant by the "intellectual stimulation" of New York—atheism, loss of patriotism, and, worse still, going all the way without even being pinned. As his and Mary McCarthy's reminiscences show, those with the most lurid imaginations of the pre-Pill world were amply justified—in one busy season McCarthy slept with an advertising man, a songwriter, a truck driver, a puppeteer, a publisher, and several married Stalinists ("It was getting rather alarming"); Wakefield's generation, twenty years on, didn't just engage in sex without benefit of clergy, they *talked* about it.

QUITE CONTRARY: *The young Mary McCarthy.*

In the fifties, Wakefield left his native Indianapolis to enroll at Columbia, then became a magazine reporter and wrote his first book, a study of Spanish Harlem called *Island in the City.* He was exhilarated not only by living in Greenwich Village, near famous, brilliant writers ("These gods and goddesses walked among us"), but by talking, drinking, and fighting with them. A strange woman in the White Horse who said, "I just can't *stand* Murray Kempton!" was punished by Wakefield with a pint of beer poured over her head; her defender, who grabbed him by the collar, turned out to be Seymour Krim ("I read your stuff in the *Voice.*" "Yeah? I read your stuff in *The Nation*"). On a visit to Allen Ginsberg, Wakefield found that Timothy Leary had given a group of writers there psilocybin to stimulate creativity and remove hostility. One of them was Jack Kerouac, who, on discovering that Wakefield wrote for *Commentary,* told him, "You know what I'd like to do? I'd like to throw your ass out this window."

Wakefield's New York seems more elevated, and not in the chemically induced sense, than today's. There were drug-dealers and gang members then, but they quoted Donne and read Dostoevski ("Man, them *ny*-hilists was really *on* to somethin'!"). Wakefield's most impressive character is the saintly Dorothy Day, who put out the left-wing *Catholic Worker* (one front page carried an "illustration of Jesus embracing a Negro and a white worker, who are shaking hands") and fed, housed, and inspired the people of the Bowery. "Tony . . . had once sold pints of his blood for money to buy wine. . . . After a few years of living at the Worker, he sold a pint of blood to buy theater tickets for a play by García Lorca."

Despite Wakefield's enthusiasm for his period, though, what comes across more strongly than his past excitement is his present regret—not just for his lost world but for his lost youth. *New York in the 50s* is weighed down by a tone that is often sentimental, even weepy, and contains too many sighs and ruminations, too many offhand remarks. A lot of the writing, such as a description of a recent meeting with his old girlfriend, is so soft and self-indulgent it might be a TV voice-over: "Helen sighs and sits back in her chair. A waitress brings our cappuccinos. Helen has come to New York from her home in Connecticut to share her memories of Jack. . . . It's warm and the Saturday autumn sunlight falls in the front windows in long beams where dust motes stir lazily." Instead of showing us the dust being kicked up, too much of this book is devoted to staring at it after it has settled.

Mary McCarthy's recollections don't stray far from her own desk, or bed, but they have heaps more vivacity than Wakefield's—or her previous volume, *How I Grew.* In this, her last book, McCarthy trades the droning voice of that memoir for a saucy, skidding one full of careless charm—she's not very likable, but she's funny and tough and she doesn't give a damn. These three fraught years cover McCarthy's marriage to actor Harold Johnsrud, their divorce so she could marry a good-looking slumlord ("his favorite writer was Remy de Gourmont, and he had an allergy to eggs in any form"), her change of heart and the slumlord's departure for Mexico ("If I had gone along with him, . . . I would *never* have let him overstay his visa, which had caused him to land in prison, which caused him to contract diphtheria or typhus or whatever it was that killed him when, on his release, the woman he had been living with let him come back and stay in her stable"), her period of free-lancing, and her romance with Edmund Wilson while she was living with Philip Rahv ("He was a partisan of what he called 'plebeian' values—he loved that word. I stuck up for patrician values, incarnate, as I imagined, in the professional class I issued from, exemplified by my grandfather. Lawyers were the hirelings of the bourgeoisie, he rebutted—petty-bourgeois parasites. I did not even belong to the big-bourgeois class. That was the cruelest thrust").

McCarthy didn't like Wilson much, in or out of bed (which she fell into the first time in a drunken moment), but she married him to rationalize having become involved with him at all. That, and the fact that he, "relatively speaking, was upper class," may provide some reassurance to parents of the rebellious. ■

Photograph by the Bettmann Archive.

Television/John Leonard

IT'S A BEAUTIFUL DAY IN THE NEIGHBORHOOD

"...Hal Linden and *Jack's Place* are incessantly nice; Julie Andrews should be asking some serious questions of her husband..."

IT'S BEEN SO LONG BETWEEN SERIES FOR Hal Linden that you'd expect some serious change in the man, but he's just as user-friendly in the role of Jack Evans, running a neighborhood cabaret, as he was in the role of Barney Miller, running the neighborhood police precinct. What **Jack's Place** (Tuesdays, starting May 26; 10 to 11 P.M.; ABC) has going for it is this categorical imperative of kindliness. Before he got his own place, Jack used to have his own band. He tinkles occasionally on the piano. And, as if he were contagious, *everybody* at Jack's Place is as nice as Hal Linden, with the possible exception of the lowlife who ripped off Chelsea's pet pig.

Chelsea (Finola Hughes) is a transplanted British barmaid who wins all her baseball bets and loses all the men in her life. Hughes looks at times as if she'd really like to get down and dirty, as she used to on the *General Hospital* soap, but not while Jack's around. Greg (John Dye) is an all-thumbs bartender moonlighting as a premed student, and the single parent of a seven-year-old (Sean Ryan). In the premiere episode, Linda Purl's an assistant chef who dreams of going to Paris to complete her culinary education. Trevor Eve is an artist who already went to Paris and has ever since missed the light he found there. There's a gentle O. Henry surprise to their romance, as well as roller skates. I decline to explain the pig.

From the trailers to episodes I haven't seen, I gather that *Jack's Place* will actually give us a taste of cabaret, which the series needs to modulate, if not alleviate, this incessant niceness. (There's also a show in the works with Mickey Rooney and Cesar Romero, on whom we should be able to count for some unsweetened teeth.) But in the only other hour available for preview, Michele Greene will arrive at Jack's Place, a refugee from *L.A. Law,* claiming to be Jack's long-lost daughter; and so will several authentic Cooperstown Hall of Fame female all-American baseball players for a champagne reunion; and George Clooney will be tormented on the eve of his wedding by the fetching ghost of his dead wife, Courtney Thorne-Smith; and Hal will sit down at the piano for a shaky rendition of "My Funny Valentine"...

...and we will all feel better than we ought to, or deserve to—of which I'm frankly in favor, given what's happened to the 10 P.M. time slot on network television, so unremittingly diseased, dysfunctional, bloodsucking, and "reality based." We are accustomed to doing a lot worse than *Jack's Place,* a weekly nighttime hangout for graduates of *Mister Rogers' Neighborhood.*

SWEET SPOT: *John Dye and Finola Hughes serve it up in* Jack's Place.

I YIELD TO NO ONE IN THE QUALITY OF MY enthusiasm for Julie Andrews. In *Victor/Victoria,* as in *Mary Poppins,* she was perfect. I forgive her for *The Sound of Music,* and I'm still upset that she didn't get the Eliza Doolittle role in the movie version of *My Fair Lady.* But she ought to be asking some serious questions of her egregious husband, Blake Edwards, who himself directs the six puerile episodes of **Julie** (Saturdays, starting May 30; 8:30 to 9 P.M.; ABC).

His Julie and ours is made to impersonate Julie Carlyle, a network variety star who moves her show from New York City to Sioux City, Iowa, so she can marry a bearded veterinarian (James Farentino) and mother his obnoxious children (Hayley Tyrie and Rider Strong) in the middle of many jokes about the sticks that are not, perhaps, as funny as they might have been if Sioux City had burned down instead of L.A. The L.A. riots may not be Blake Edwards's fault, but everything else about *Julie* seems to be, from the bathroom yuks to the bedroom farce to the sick dog. In *Julie,* without a single surprise, fifties sitcom makes a comeback, a return of the repressed. By now, we should be able to distinguish between "nostalgic" and "retrograde," "camp" and "comatose." Such a waste, like Jessye Norman at the tacky bicentennial of the French Revolution.

Afterburn (SATURDAY, MAY 30, AND MANY other dates; 8 to 9:45 P.M.; HBO) is almost a recipe for the usual TV-movie of the week, with such standard ingredients as brave airmen in their fighter jets, corporate greed and an Air Force cover-up, the plucky widow who seeks justice and the world-weary lawyer and the crusading television journalist who assist her, death by fire and trial by jury. Then why is it on pay cable instead of a commercial network? Probably because the real-life villain is General Dynamics, a defense contractor known to advertise.

What otherwise distinguishes *Afterburn* is a crackerjack cast, with Vincent Spano

Photograph by Danny Feld/ABC.

(*City of Hope*) as Ted Harduvel, an Air Force pilot whose F-16 instrument panel lies to him; Laura Dern (*Blue Velvet* and *Rambling Rose*) as his widow, Janet, whom the Air Force and General Dynamics try to stonewall; Michael Rooker (*Henry: Portrait of a Serial Killer* and *JFK*) as Ted's best buddy; and Robert Loggia (*Jagged Edge* and *Mancuso F.B.I.*) as the lawyer who finally clears the dead man's name and wins $3.1 million in damages from General Dynamics. The production team is equally accomplished, with Steve Tisch (*Risky Business*) as executive producer and Robert Markowitz (*Decoration Day*) directing from a script by Elizabeth Chandler (*Renegades*).

Why was Janet so adamant about an investigation into the cover-up? Well, not much was left of Ted. As Janet explains, "I buried a f---ing *hand*!"

Of course, though everybody now agrees on the design defects of the F-16, General Dynamics has yet to fork over a dime to Janet and her child, because a federal appeals court overturned the Florida jury's verdict on damages.

Made in America? (TUESDAY, MAY 26, AND Wednesday, May 27; 8 to 10 P.M.; Channel 13) is another attempt by public television to somehow personalize the dismal science of economics, so we'll know whom to be mad at. Whether our agreeable host, Harvard political economist Robert B. Reich, is any more reliable a guide to the crises of late capitalism than, say, the raffish Adam Smith or the usual bankers' suits on *Wall $treet Week* or the spearchuckers of *The McLaughlin Group*, I'm not competent to tell you, and neither is anyone else. If Reich is slightly less urbane than John Kenneth Galbraith, he is mercifully free of the mad gleam of a Lester ("If they want to play hardball, we'll play hardball!") Thurow. Reich's approach, though, is refreshingly anecdotal.

We look on, for instance, as Texas Instruments and Jaron Lanier, the inventor of "virtual reality," actually go to Japan to conduct their microchip research and development. And visit Malaysia, where they've mandated a high-tech-educated work force. We ask ourselves whether Chrysler, borrowing Japanese techniques of planning, design, engineering, and manufacturing, can come up with a new car, the LH, that anybody will want to buy. We're along for the adventures of a blue dress, from Australian wool to Japanese mills to a Bill Blass design studio to a factory in China. We worry about the European Airbus as a threat to Boeing. And here comes Taiwan!

In brief: IN **The Secret World of Bats** (FRIday, May 29; 8 to 9 P.M.; CBS), Stacy Keach likes the flying mammals, and so will you. No, they're not the least bit interested in women's hair. ▬

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OUT OF THE WRONG SIDE OF THE MOUTH

"*. . .The Extra Man* is the kind of play only a dentist can love. *Ruthless!* should have its exclamation point publicly stripped off. . ."

THE THEATER OF THE ODIOUS, LAST REPRESENTED here by *The Baltimore Waltz,* is back again with Richard Greenberg's **The Extra Man,** the kind of play that only a dentist can love, what with the extra patients coming in with severely gnashed-down teeth. Greenberg's dramaturgy is, as usual, one quarter smart, one quarter smartass, and one half unendurable. I suspect that even folks not accustomed to gloating experienced an illicit thrill when Greenberg's most famous play, *Eastern Standard,* after some glowing reviews Off Broadway, transferred to Broadway and promptly flopped.

The Extra Man, however, is not even that good. It concerns Laura, a respected young book editor, married to Daniel, a successful trial lawyer who works too hard. Her best (platonic) friend is Keith, a fiction writer—fiction writer being, as we know from *Jake's Women* and *Conversations With My Father,* the approved alias for the playwright. Keith, we hear, was once rejected by a woman called Catherine, and Laura, a self-styled apartment pimp, keeps finding apartments for him, none of which satisfies him. Rounding out the cast is Jess, a writer about film much respected by the cognoscenti but chafing under the lack of a wider public. All these persons are friends, though with Greenberg's kind of friend you don't need an enemy. Which may be the point of the play, in the unlikely case that it has one.

New York sophistication in its tricky permutations informs the proceedings; it involves such exquisite peccadilloes as plagiarizing friends' epigrams or brazenly recycling your own. Keith likes playing God, or Lucifer, so he sets up Jess to fall in love with Laura, and vice versa. When they embark on an affair even as Laura starts editing Jess's essays for publication by her house, Keith begins dropping hints to Daniel about what is going on. What's in it for him? Motiveless malignity, perhaps.

Then Jess lets slip something that makes Laura see the light about Keith. At a secluded restaurant, and in the presence of Jess, she humiliates Keith: She suggests that there never was a Catherine, and that he is really a closet homosexual. It looks like revenge, but, in the end, it isn't; *The Extra Man* is loaded with isn'ts. It takes place in several restaurants, in the busy kitchen during boisterous parties, on park benches, and wherever else Keith can show off his intellect by reading Hroswitha or Boethius. His chief strategies are to finish the sentences of others (thus leading them where they don't want to go) and not finish his own (thus implanting the kind of curiosity fatal even to cats). His solicitude is so transparent that any intellectual less mindless than one of Greenberg's would see through it in the time it takes to wipe a windshield.

On the other hand, why should we care who among these spurious puppets is jerked which way? Or about a play whose ultimate *raison d'être* seems to be its Pythian curtain line, suitable for cocktail-party pondering and not much else. One gets the fleeting impression of a hidden agenda, but one not worth playing hide-and-seek with. There are three truly funny lines by my count, of which the best is "Essentially I'm agnostic, but I believe in the God of cheap irony"—though I'm not sure it deserves the reprising it gets.

FOUR'S A CROWD: *The cast of Richard Greenberg's* The Extra Man.

Photograph by Martha Swope.

The greatly gifted and insidiously alluring Laila Robins does rather more than is humanly possible for Laura, but even that isn't quite enough. John Slattery is a bit too dopey for Daniel; Adam Arkin somewhat too sad-sacky even for an unsung cinematic sage. As Keith, Boyd Gaines gives a performance that, if it came out of the ground in Texas rather than out of an actor in New York, could make someone a fortune in oil. Or you might call it Jimmy Stewart sculptured in petroleum jelly.

There is nice minimal scenery by Loy Arcenas, adequate costuming by Jess Goldstein, and the best conceivable rainy-afternoon lighting (Donald Holder) and sound (Scott Lehrer). Michael Engler has directed conscientiously, and there is a wordless crying scene between spouses that manages to be moving. Typical of the dialogue are all sorts of facile jibes about an offstage character named Paula, who has trouble with her teeth. I told you it was a play only a dentist could relish.

ONE CUTESY, CAMPY, CREEPY LITTLE MUSICAL a week might just barely be possible; two is pushing it. Let's start with **Ruthless!,** the story of a curly blonde tot, Tina Denmark—Shirley Temple gone to very bad seed—whose repressed but caring mother, Judy, is apprehensive as Tina locks horns with her awesome teacher, Myrna (rhymes with "Beer? Nah!") Thorn, in the Machiavellian campaign to snag the lead in the school play. As it turns out, everybody, even subdued Mom, wants to be in show business, but not everyone would, like Tina, give a teeny rival enough rope, literally. Weird as all this is, it does not become incredible until Tina's formidable granny, Lita Encore, shows up: a deadly drama critic who—proof of diabolism—detests musicals.

At that point, it becomes clear that the authors (book, lyrics, and direction by Joel Paley; music by Marvin Laird) have lost their grip on reality and most of their marbles. The problem is not grandmothers who are critics, but critics who are grandmotherly enough to allow such fruity nonsense to pass for wit. Charles Busch, who can turn this sort of thing into valid satire, is another story altogether. Here, however, the mere fact that the malicious agent Sylvia St. Croix is played by an ungifted man is supposed to be hilarious. And as things get progressively softer in the head, *Ruthless!* deserves to have its exclamation point publicly stripped off it. Laura Bundy shrieks Tina's songs in a stentorian falsetto that makes the lyrics undecipherable—presumably out of altruism, but possibly out of ineptitude. Only Donna English, as Judy, shows genuine, albeit misplaced, talent.

STILL REELING FROM *Ruthless!*, I WAS PROpelled by my schedule into **Eating Raoul,** the musical adaptation of Paul Bartel's movie, for which Bartel himself wrote the book, Jed Feuer the music, and Boyd Graham the lyrics. Although I missed the movie (or perhaps because I did), I am prepared to view the musical as an act of lèse-abjection, or whatever the antonym I'm looking for may be.

The story concerns the Blands—Mary, a sexy but naïve young woman, and Paul, her nerdy but resourceful spouse—who conceive a novel get-rich-quick scheme. They set themselves up as the Sexperts, catering to bizarre sexual tastes; even as the unsuspecting client is about to take his kinky pleasure with Mary, he gets lethally beaned with a frying pan wielded by the hidden Paul. The customer's money and other possessions then become the Blands', and the only problem is how to dispose of the corpse. For this purpose, they team up with the macho nightclub performer–cum–criminal Raoul, who proves first useful, then dangerous, as Paul may get rerouted from the frying pan into the fire. In the end, Mary, who has yielded to Raoul, must choose whom to bop with that pan: her hubby or her hobby.

The music has a couple of moments, but the book and lyrics have none. Although Adrian Zmed brings enough libidinous bluster to Raoul, Courtenay Collins would seem unlikely to lure on the most desperate pervert, except perhaps one enamored of bad nose jobs; and Eddie Korbich is too squishy to swing a garlic press, never mind a frying pan. Loren Sherman and Franne Lee, respectively, have been known to design much zestier sets and costumes; and neither Lynne Taylor-Corbett's choreography nor Tony Kotite's direction can do much to elevate this frat-house frolic above the sophomoric. One might single out Cindy Benson for making the sleazy even queasier, and Susan Wood for being an oasis of oomph in this charade that should be *Eating Crow.*

IT BECOMES PROGRESSIVELY CLEARER THAT Joseph Papp picked his successors to make sure that *après* him would come *le déluge;* nothing short of that can explain Melia Bensussen, a director—and I do not say this lightly—who can make David Greenspan look good. In a program note she declares that both Federico García Lorca and Langston Hughes, whose mediocre translation of **Blood Wedding** she has staged at the Joseph Papp Public Theater, "saw the connection between *cante jondo* and jazz . . . and tried to capture those rhythms in their writing." On the contrary, Lorca, as Ian Gibson has shown in his magisterial study, is trying to give "the reader—or the listener . . .—the sensation that he can 'see' . . . those 'remote lands of sorrow' from which wells up the anguish of *cante jondo,*" the gypsies' "deep song," which is the primeval, genuine flamenco—a much more sophisticated matter. And even if he enjoyed jazz, it wouldn't have occurred to Lorca—or to Hughes—to mix the two in a banal and inept musical score by Michele Navazio, who seems to have a firm grip on neither.

Following through with her idea—beware of people who can't think but have Ideas—Bensussen has cast the play with a mixture of Hispanic and black actors, singers, and dancers, none of whom is any good separately (most of them cannot even speak fathomable English), and who, together, are less than the sum of their parts. Setting the diapason for this unsightly and disjointed aggregation is New York's possibly most overrated actress, Gloria Foster, who hysterically rants and hisses her way through a totally (and unidiomatically) mannered performance, swallowing whole words and phrases as she whispers and ululates along. Most of these mismatched histrions (the pasty and mindlessly mouthing Elizabeth Peña, the blatant and amateurish Fanni Green, the out-of-it Mike Hodge, the preposterous trios enacting woodcutters and bridesmaids) can at best elicit rude guffaws.

Add to this the eyesores of Derek McLane's scenery and Franne Lee's costumes, as garishly lit by Peter Kaczorowski, and you have yourself 90 intolerable intermissionless minutes. But did Langston Hughes really write "you're aggravating everybody" and "why did you come here for?" Or is it just that Miss Bensussen confuses *cante jondo* with *mondo cane*? ■

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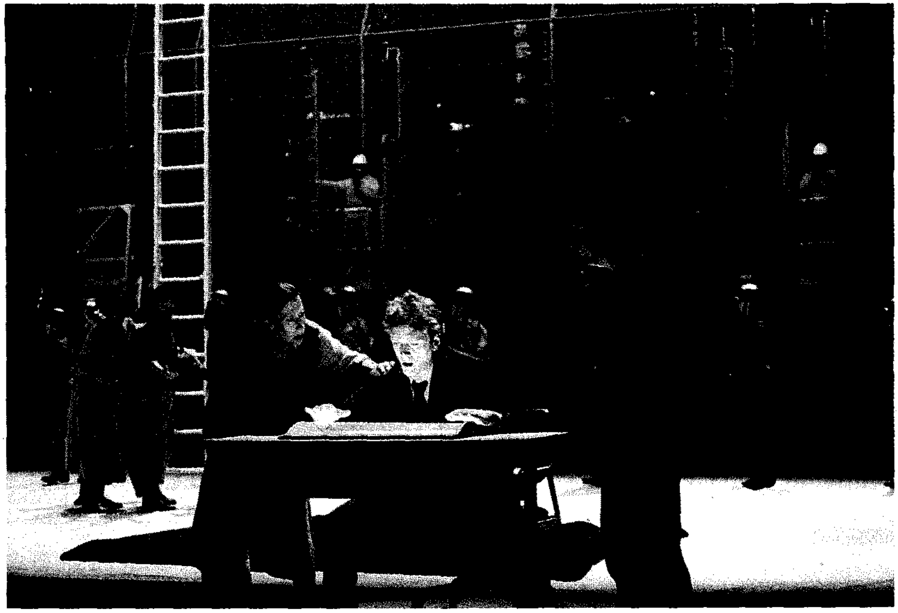
"...Meredith Monk's *Atlas* is a transcendental bonbon. Via video, Peter Sellars makes it clear how well Mozart understood us..."



OUTRÉ LIMITS: *Meredith Monk, Robert Een, and Stephen Kalm in* Atlas.

SINCE OPERA CAN FUNCTION LEGITIMATELY as communal therapy, I suppose Meredith Monk's **Atlas** must be judged a success if experienced on that level. Monk and her ensemble of eighteen happy campers have toured the opera widely since its premiere in Houston a year ago, and audiences apparently have responded everywhere like stroked kittens. They certainly purred loudly at the Brooklyn Academy of Music, where the work recently enjoyed six performances.

Like most Monkian dramas, *Atlas* is the story of a quest, this one inspired by the life of Alexandra David-Neel, the first woman to explore Tibet. The opera presents her adventures as a sequence of sensations rather than linear events, a tale told nonverbally through music, movement, mime, and syllabic communication using Monk's special brand of expanded vocal techniques. We first see young Alexandra and her parents in chirpy domesticity, until the girl hears the call and sets off with four compatible traveling companions. The body of the piece evolves as a sort of spiritual variety show in which our five wanderers encounter farmers dressed in grass capes, ice demons with foot-long fingernails, an open-air Arctic bar, the old man of the jungle, and a ten-foot-tall hungry ghost, all of it leading up to a mystical experience that reveals "other worlds" and the earth as seen from above.

The whole two-and-a-half-hour entertainment has a studied aura of wide-eyed innocence that is unrelentingly soothing and nonconfrontational—even a scene titled "Possibility of Destruction" conveys little threat, tension, or a sense that anything of much importance is going on. But then, nothing about this transcendental bonbon seems especially substantial as it ambles amiably to its out-of-body finale. Led by Monk in the starring role of Alexandra, the singers chant their nonsense syllables over the wispy accompaniments of a ten-piece instrumental ensemble conducted by Wayne Hankin, creating a music meant to describe character relationships and states of mind. It succeeds to the extent that the people onstage are so bubble-headed that they probably don't deserve to be defined by anything more potent than a text of "heigh-yos" and "na-na-nas" and a bland, watery modal score of minimal musical interest.

The most impressive aspects of *Atlas* are its discipline, pacing, and fervent confidence in itself. Beyond that, any claims that Monk has reinvented opera and restored wonder, mystery, and freshness to contemporary life with this whimsical vaudeville tour seem extravagant. During moments of woolgathering, I couldn't help thinking about another traveler, poet Emily Dickinson, whose journeys of the mind and spirit were far more creatively adventurous, exciting, and challenging—and she never left Amherst, Massachusetts.

THE NEWS THAT **Peter Sellars's** HOTLY ARgued Mozart-opera productions were preserved on film and are now available on London tapes and discs will no doubt send some joyously off to the video stores and others into an angry snit. Sellars, you will recall, originally staged his complete Mozart/Da Ponte trilogy at PepsiCo's 1989 Summerfare Festival, boldly updating the operas' action to the present: *Don Giovanni* (071 511) is set in New York's Spanish Harlem, *Le Nozze di Figaro* (071 512) in Trump Tower, and *Così fan tutte* (071 513) in Despina's tacky roadside diner. For many, even those who never saw them, the very idea was outrageous enough to make tempers boil.

A closer look via video may just possibly change a few negative opinions. To my mind, no director has ever studied these librettos more closely, listened to the music so hard, or taken the operas so seriously. Sellars's insights into their basic dramatic stuff, particularly as defined and revealed by Mozart's music, are almost always theatrically compelling and psychologically true. And what he discovers is seldom very pretty. By bringing the characters into a contemporary world and showing how little human behavior has changed in 200 years, Sellars makes it abundantly clear how well Mozart understood us. Perhaps that unsettling realization, rather than the sight of Cherubino in a sweatshirt, Barbarina's Batman earrings, or Don Giovanni dining on a Big Mac and fries, is what some critics find so upsetting. In any case, dwelling on such cosmetic touches deflects attention from what these productions are really all about.

My favorite continues to be *Così fan tutte,* no longer a lighthearted farce dealing with two couples who momentarily switch partners but a disturbing psychodrama in which six people discover more truth about themselves than they can bear. The daylong conflicts of *Figaro,* beginning deep in Susanna's basement laundry room at morning and ending high up

Photograph by Martha Swope Associates/William Gibson.

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in the Almavivas' elegant duplex aerie after sunset, are brilliantly depicted by a community of quicksilver personalities. I admit to a problem with *Don Giovanni.* The slum ambience effectively cancels out the social tensions that color much of the action, and Mozart's music, for all its universality, seems uncomfortably stretched when asked to deal with drug abuse and pedophilia. I also find it odd that Sellars insists on having the operas sung in Italian when an idiomatic English translation would surely better suit his purposes and give the performances even greater immediacy.

Despite a high level of musicianship and stylistic awareness, the singing constitutes a more serious drawback. Half the *Così* cast continually skirts vocal disaster, a fact hard to ignore no matter how good the direction makes the performers look or how sensitively they respond to it. The lower male voices are best—especially Sanford Sylvan and James Maddalena, both Sellars regulars—but do not expect golden-age Mozart singers. I like Craig Smith's warmhearted musical leadership, and the Vienna Symphony plays more than adequately. The main point, though, is to see these works shaken loose from opera-house routine and reexamined by a directorial mind of rare musical intelligence and theatrical brilliance.

HELD AT THE NEW YORK SOCIETY FOR ETHICAL Culture, the sixth annual **Bang on a Can Festival** recently concluded with its customary nine-hour orgy featuring more than twenty composers, proving once again that today's new music welcomes all points of view. BOAC also likes to devote evening-long concerts to major figures from the recent past, and the honoree this year was Morton Feldman, who died in 1987 at the age of 61. For those who came in late, Feldman was associated with John Cage in the early fifties, when he wrote very soft, very slow, indeterminately notated pointillistic music, often inspired by contemporary visual art. Later he scored pieces more conventionally, but they became very long in the process, longer than most audiences can bear.

Having lost track of Feldman myself twenty years ago, I found it instructive to catch up on one late score, *Patterns on a Chromatic Field* (1981), formerly titled *Untitled Composition for Cello and Piano* and lasting close to 90 minutes as played by the Duo Berman/Wieringa from Holland. Its serene, unhurried, and unaggressive measurement of time, sound, and silence may not have been designed to give listeners license to blank out and let fantasy take over, but then again, perhaps it was. In any case, I occasionally paused to admire the ascetic discipline and rapt dedication of cellist René Berman and pianist Kees Wieringa, who will never become famous by playing Morton Feldman and probably don't care. ■

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Now you're ready for supper. The chef adds hazelnuts to his fried calamari, which is why you want to order these crackling circles with their rich, buttery taste ($4.95). Or try the wild-mushroom ravioli: Four ravioli, their edges prettily crimped, ooze a woodsy mushroom flavor, and the sauce, perfumed with garlic, isn't corrupted by an excess of cream ($4.95). With a fresh sourdough roll, you're on your way to gustatory heaven—where you'd be had they bothered to heat these crusty rolls.

Skip the standard tossed salad—mealy tomatoes and an overly acidic vinaigrette—and forge on to radicchio, arugula, and endive, a bountiful plate with dressing that's as satisfying to look at (it's magenta) as it is to consume (puréed raspberries in here; $4.95). The Caesar salad is lusty—just the right mix of lemon, cheese, crisp romaine, and paprika-spiked croutons. You've eaten far worse for double the price ($4.95).

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At lunch, a sandwich of chicken breast, mozzarella cheese, and sun-dried tomatoes is overcooked and intolerably dry ($8.95). So try the pizza. The crust manages to be both chewy and crisp and the toppings pleasantly adventurous—if you don't mind wild mushrooms with your mozzarella and sausage, or fresh salmon with your tomato cubes and Montrachet ($7.95).

Pastas, too, are inventive. Instead of bits, a whole sheath of smoked salmon comes with the tortellini and sun-dried tomatoes, and its light olive-oil dressing has plenty of tomatoey pizzazz ($9.95). Penne with pine nuts, mozzarella, and plum-tomato sauce has so much red-pepper vodka it's hard to taste anything else, and yet, as with a Bloody Mary, your reaction is to clamor for more ($8.95). The Gorgonzola casserole is the ultimate macaroni and cheese ($8.95), but a little Gorgonzola goes a long way, and there's too much in here and not enough (if any) fresh sage.

Entrées vary from plain—a marinated lamb steak with crisp zucchini and ho-hum pilaf—to almost fancy: swordfish with a smear of what the menu calls caponata but is really ratatouille. This isn't the biggest piece of fish you'll ever eat, but then, you won't leave hungry, and consider the price ($10.95). Except for the gorgeously large bowl it's served in, zuppa di pesce is a nightmare: pallid tomato sauce, musty mussels, rubbery shrimp ($11.95).

Desserts are homemade and in some cases first-rate. The bread pudding, moist and dense, is full of butter, raisins, and booze. The apple cake, though less sensational, is eggy and rich. A chocolate-mousse cake—a light layer of cake surrounds the mousse—tastes perfectly ordinary and perfectly swell (each, $4). With its lofty ceiling, exposed pipes, and black stage lights, the room feels raw and dramatic. Diner No. 1: "Why do the waiters look so intelligent?" Diner No. 2: "They're all wearing glasses and they aren't blond."

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Regarding the mozzarella-and-grilled-red-pepper sandwich ($3.50), you'll wonder how anything so simple can be so unbearably good. Is it the soft and nutty whole-wheat baguette? The pesto as fragrant as spring? The turkey breast with slivered apples is a pretty terrific second best, as is the chicken with tarragon mustard (each, $4).

For dieters, there's Skinny (cappuccino with skim milk), No Fun (caffelatte with decaffeinated coffee), and Double No Fun (caffelatte with decaffeinated coffee and skim milk); for non-dieters, fudgey walnut cookies, strawberry Danish, and tangy lemon squares. Soups and pasta salad change daily, as does the staff-written summary of the day's news, the only depressing part of your meal. One gloomy Tuesday: "Yeltsin says radioactive leak outside St. Petersburg is no big deal. Don't worry."

News Bar is a great place to eat but not to sit: However architecturally thrilling, those metal stools hurt. Open 7 A.M. to 10 P.M. Monday through Friday and 8 A.M. to 8 P.M. on weekends. Cash only. ■

Photograph by Michele Curel.

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A SELECTION OF FILOFAX ORGANIZERS, ALL filled (except for the red Winchester 1¼-in. ring, was $145 unfilled, now $95), are reduced here, including a pocket-size Saffian-leather Filofax, was $42, here $29; pocket-size smooth-leather Filofax with snap closing, was $85, now $45; filled Winchester in iguana pattern, was $175, now $99; black Travelfax, was $95, now $49.50. Disc., M.C., V., checks accepted; all sales final. *Times Circle East, 61 E. 45th St. (682-0820); Mon.–Fri. 8:15 a.m.–5:45 p.m.; while stock lasts.*

CHIPS AHOY

WITH LEGALIZED GAMBLING AS CLOSE TO Manhattan as Atlantic City and Ledyard, Connecticut, the Gamblers Book Club/Gamblers Book Shop has a free 28-page catalogue listing computer software (for those who want to practice on their IBM-compatible PCs), learning videotapes, and more than 1,000 different books in 32 subcategories, including the history, psychology, and sociology of gambling. Call *Gamblers Book Club/Gamblers Book Shop (800-634-6243); Mon.–Sat. noon–8 p.m.* Or fax requests to *(702-382-7594)* or write *GBC, Box 4115, Las Vegas, Nev. 89127.*

SPARTA COURSE

THE SCHOOL OF VISUAL ARTS DEPARTMENT of International Studies is taking a 3-week art-and-archaeology adult tour of Greece (worth 3 academic credits). The tour, which leaves for Athens on June 13 and returns on July 3, includes lectures by artists, museum directors, and archaeological experts; guided tours of historic sites and museums; and a lecture inside the Parthenon (which is not accessible to the average tourist). You will visit Athens, Epidaurus, Sparta, Olympia, Patras, Corinth, and Delphi, and you'll spend four days on Mykonos, staying at hotels in the Amalia double-AA-grade chain. Most of the hotels have a pool, and you'll get a full breakfast every day. While on the 2-week leg of the archaeological cities tour, you'll also get 4-course evening meals. The cost includes full tuition, hotel accommodations, round-trip airfare from New York to Athens, round-trip passage on cruise boat to Mykonos, lectures, daily instruction, entrance fees to ancient sites, bus tour, and land transfers. You'll also be allowed free time for drawing, painting, photography, and more. There's a $25 nonrefundable application fee, and the price is $2,300 per person double occupancy ($400 more for single occupancy). *Call or write for an application: Department of International Studies, School of Visual Arts, 209 E. 23rd St., New York, N.Y. 10010 (679-7350, ext. 287).*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

VICTORIAN PRINCIPLE

PRETTY ANTIQUE LINENS FOR BED AND TABLE are 50 percent off at this one-day sale. One-of-a-kind pieces featuring cutwork, embroidery, lace, or openwork include several dozen tablecloths, from 30 in. to 70 in. round and square, were $150–$600, now $75–$300. Also, larger rectangular tablecloths, napkin sets, pillow shams, and cotton and linen sheet sets (single to queen sizes) with beautiful hand detailing, were $180–$500, now $90–$250. Checks accepted; no credit cards; all sales final. *The Victorian Garden, 211 W. 70th St., Apt. 1B (718-544-1657; on day of sale, 787-3292); Sun. noon–4 p.m.; 5/31.*

MAGNA CARTE

THE EAST SIDE RESTAURANT RUPPERT'S lowered lunch and dinner prices to what they were in the eighties, and the West Side Ruppert's has followed suit. Both menus are à la carte and very similar. For example, both have a good chicken potpie, $5.75 and $5.95 at the Third Avenue and Columbus Avenue locations respectively; the East Side address has an individual quiche of the day with mixed-green salad for $4.25; the Columbus Avenue spot has herb-roasted chicken with roasted potatoes, sausage, and vegetables ($6.75); there's an excellent liver and onions with bacon, vegetables, and a choice of potato (West Side, $6.50) or rice (East Side, $6.25); also, inexpensive fish dishes, chicken breasts, various pastas, sandwiches, and burgers. A.E., D.C., M.C., V. accepted. *Ruppert's, 1662 Third Ave., at 93rd St. (831-1900), and 269 Columbus Ave., near 72nd St. (873-9400).*

TOO SEXY FOR YOUR SHIRT?

FALL AND SPRING SPORTSWEAR AND ONE-and few-of-a-kind samples in a limited size range for men (and a handful for women, all one of a kind, all size 8) are discounted here. For example, men's cotton dress shirts in sizes 15½–17, retail $65–$85, here $25; long-sleeved sport shirts, sizes M and L, retail $65–$90, here $25; short-sleeved sport shirts, retail $60–$90, here $20; pleated wool trousers in waist sizes 34 and 36 only, retail $75–$150, here $60; cotton or linen shorts, retail $50–$75, here $25; cotton sweaters in sizes M and L, retail $80–$100, here $60; one-of-a-kind outerwear, including leathers and Italian wools, retail $300–$600, here $125–$475. For women, cotton, rayon-challis, and silk blouses, retail $65–$160, here $30–$90; wool and cotton sweaters, retail $60–$120, here $50; wool blazers and matching skirts, retail $195–$275 and $110–$150 respectively, here $125 and $55. Checks accepted; no credit cards; all sales final. *Kenneth Gordon, 11 E. 57th St., sixth floor (751-1400); Tues.–Thurs. 9 a.m.–5 p.m.; 5/26–28.*

FIT ACCOMPLI

NEW LIFE FITNESS VACATIONS, IN KILLINGton, Vt., has pleasant accommodations, mountain air, good high-fiber, low-fat food, and fitness regimens for people of all ages and physical capabilities. A wide range of activities are professionally structured and monitored to give you maximum aerobic benefit and include hiking, swimming, canoeing, tennis, biking, hot tub, whirlpool, sauna, and massage. The regular rate for the weekend sampler (Friday afternoon through Sunday lunch) is $385 per person double occupancy, but for the weekends of June 5–7, 12–14, 19–21, and 26–28, these rates are cut nearly in half to $199 per person double occupancy (add $30 for single occupancy). The fee includes contemporary room with private bath, all meals, all exercise classes, hiking program (all levels), full body massage, use of all facilities, and participation in all activities, plus a free copy of *New Life Guide to Healthy Eating* cookbook. Reservations necessary. M.C., V., checks accepted. *Jimmy Le Sage's New Life Fitness Vacations, at The Inn of the Six Mountains, P.O. Box 395, Killington, Vt. 05751 (802-422-4302).* ▬

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 6/2: *Once Upon a Time in China*. #2—5/27–28: *The Younger Generation* (1929); *The Way of the Strong* (1928); *Fultah Fisher's Boarding House* (1922). 5/29–6/11: *The Proud Ones* (1953). #3—Through 6/2: *Titicut Follies*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Alien 3.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*The Waterdance*. #2—*Mediterraneo*. #3—*Mississippi Masala*; *Edward II*. #4—*Proof.* #5—*Zentropa*. #6—*Night on Earth*. Opening 5/29: *Pepi, Luci, Bom*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—5/22–6/4: *Frida Kahlo: A Ribbon Around a Bomb*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Alien 3*. #2—*Alien 3*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 5/27–28: *Last Tango in Paris* (1973); *Lolita* (1962). 5/29–30: *Eating* (1991); *The Cook, the Thief, His Wife and Her Lover* (1990). 5/31–6/3: "John Cassavetes' Collection." 5/31–6/3: *A Woman Under the Influence* (1974). 5/31: *Faces* (1968). 6/1: *Shadows* (1960). 6/2: *The Killing of a Chinese Bookie* (1976). 6/3: *Opening Night* (1977).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/27: *Funny Face* (1957); *Sabrina* (1954). 5/28: *The African Queen* (1951); *Summertime* (1955). 5/29–30: *Taxi Driver* (1976); *Raging Bull* (1980). 5/31: *The Cabinet of Dr. Caligari* (1919); *"M"* (1931). 6/1: *Le Rupture* (1970); *Ophelia* (1962). 6/2: *Midnight Cowboy* (1969); *The Graduate* (1967).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Deep Cover*. #2—*Incident at Oglala*. #3—*K2*. #4—*Thunderheart*. #5—*Poison Ivy*. #6—*Casablanca*. #7—*Wayne's World*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Favor, the Watch, and the Very Big Fish*. #2—*Encino Man*. #3—*Cabeza de Vaca*. #4—*Lovers*. #5—*Toto le Heros*. #6—*Othello*. #7—*Daughters of the Dust*. Opening 5/29: *Sister Act*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Fourth Animation Celebration*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Far and Away*. #2—*The Player*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Good Woman in Bankok*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique*. #2—*Europa, Europa*. #3—*American Dream*. #4—*A Woman's Tale; A Midnight Clear*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*White Sands*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*. #4—*Lethal Weapon 3*. #5—*Split Second*. #6—*Basic Instinct*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Alien 3*. #2—*Alien 3*. #3—*Far and Away*. #4—*Far and Away*. #5—*The Player*. #6—*The Player*. #7—*My Cousin Vinny*. #8—*Encino Man*. #9—*A Midnight Clear*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Beethoven; Crisscross*. #2—*Deep Cover*. #3—*White Men Can't Jump*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660).

The Playboys.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Alien 3*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*Lethal Weapon 3*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Far and Away*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Crisscross*. #2—*Encino Man*. #3—*White Men Can't Jump*. #4—*Wayne's World*. Opening 5/29: *Sister Act*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts.

(869-0950). #1—*White Men Can't Jump*. #2—*Split Second*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Sleepwalkers*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Alien 3*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*. #4—*Basic Instinct*. #5—*Deep Cover*. #6—*Alien 3*. #7—*Alien 3*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Heavy Metal* (1981). Opening 5/29: *Sister Act*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Beauty and the Beast*. **EMBASSY 3—***Wayne's World*. **EMBASSY 4—***Passed Away*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*City of Joy*. #2—*Crisscross*. #3—*Beethoven*. #4—*Fried Green Tomatoes*. #5—*Ferngully*; *Thunderheart*. #6—*My Cousin Vinny*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Encino Man*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Far and Away*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *White Sands*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*The Favor, the Watch, and the Very Big Fish*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Encino Man*. #2—*Incident at Oglala*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *K2*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *A Woman's Tale*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *White Men Can't Jump*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover*. #2—*Thunderheart*.

53. BARONET—Third Ave. at 59th St. (355-1663). *The Waterdance*. **CORONET—***Far and Away*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Where Angels Fear to Tread*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty & the Beast*. Opening 5/29: *Sister Act*. **CINEMA II—***The Playboys*. **CINEMA THIRD AVE.—***Lovers*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Alien 3*. #2—*Alien 3*. #3—*Alien 3*. #4—*Poison Ivy*. #5—*Beethoven*; *Crisscross*. #6—*City of Joy*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Wayne's World*. #2—*Basic Instinct*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Casablanca*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Wayne's World*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Encino Man*. #2—*A Midnight Clear*. Opening 5/29: *Sister Act*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Thunderheart*. #2—*Crisscross*. #3—*Lethal Weapon 3*. #4—*Basic Instinct*. #5—*Ferngully*; *Sleepwalkers*. #6—*Lethal Weapon 3*. #7—*Lethal Weapon 3*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Far and Away*. #2—*Alien 3*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Encino Man*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night on Earth*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern*. #2—*Delicatessen*. #3—*Adam's Rib*. Opening 5/29: *The Adjuster*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Far and Away*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Player*. #2—*Basic Instinct*. #3—*Split Second*. #4—*Lethal Weapon 3*. #5—*Lethal Weapon 3*. #6—*Wayne's World*. Opening 5/29: *Sister Act*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Alien 3*. #2—*Alien 3*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Poison Ivy*. #2—*My Cousin Vinny*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Alien 3*. #2—*Lethal Weapon 3*.

MUSEUMS, SOCIETIES, ETC.

MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/25–5/31: "Silent Witnesses: Russian Cinema Before the Revolution." 5/30: *The Secret of House #5* (1912); *The Lord's Ball* (1918); *The Fisherman and His Wife* (1911); *Aziade* (1918). 5/31: *The One Thousand and Second Ruse* (1915); *Silent Witness* (1914); *The Revolutionary* (1917); *Grandmother of the Russian Revolution* (1917).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 5/27–31, 3–7: "Kurt Baker: *The Importance of Being Ernest* (1991)." 5/29: Open House (Video): An Open Forum Presented by the Education Project." 5/29, 30: "Films From the Lost Continent of Atlantis II." 5/30: "Essential Cinema: Grant/Jacobs/Frampton." 5/30: "Gustav Machaty: Ecstacy." 5/31: "Essential Cinema: Marcel Hanoun." 5/31: "For Members Only: Two Films by Robert Beavers." 5/31: "Essential Cinema: Genet/Frank/Leslie/Jacobs/Fleischner." 5/31: "Robert Huot: A Retrospective."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 5/30–6/13: "From Vitagraph to Spike Lee: Brooklyn on Film." 5/30: *Bridges-Go-Round* (1958); *Under the Brooklyn* (1947); *It Happened in Brooklyn* (1947). 5/31: *Sodom by the Sea* (1989); *Sun, Moon, and Feather* (1989); *Joe's Bed-Stuy Barbershop: We Cut Heads* (1983); *Metropolitan Avenue* (1985).

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Rebel in Reality: The World According to Stefan Jarl." 5/27, 28: *A Respectable Life* (1979). 5/29–31: *Transform Sweden* (1974); *Nature's Revenge* (1983). 5/29–31: *The Soul Is Greater Than the World* (1985). 5/31, 6/2, 3: *Good People* (1990). 6/1, 2: *The Threat* (1987). Special May Programs: A New York Premiere—5/22–26: Satyajit Ray's *The Stranger* (1991). 5/29–31: *Painting the Town* (1992), dir. Andrew Behar. Mozart on Film—5/24–26: *Don Giovanni* (1979), dir. Joseph Losey.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 6/2: *Girls of the Road* (1940), dir. Nick Grinde; *The Deadman* (1989), dir. Peggy Ahwesh and Keith Sanborn.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 5/27: *Le Pullover Rouge* (1979), dir. Michel Drach.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 5/26–28: *Confidentially Yours* (1983); *The Man Who Loved Women* (1977). 5/29–6/11: *Pictures From a Revolution* (1991), dir. Susan Meiselas, Richard P. Rogers, and Alfred Guzzetti. 5/29–6/11: *Cousin Bobby* (1991), dir. Jonathan Demme.

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MOVIES

THE JEWISH MUSEUM—Programs housed at The New-York Historical Society, Central Park West at 77th St. (399-3430). $8; members $6; students and senior citizens $5. 5/28: "Defining Ethnicity: Early Years." *Murder in Harlem* (1939), dir. Oscar Micheaux; *Yosl Cutler and His Puppets* (1935), dir. unknown.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 5/28–30: "Flesh Histories." Short film and video works which embody individual and collective challanges cultural assumptions about family, gender, and sexuality.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 5/26–29: "Nineteenth Century Decorative Arts and Architecture." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through May: "Italian Painting and Sculpture."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 5/29, 30: "Film & Video by Eastern European Women."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "This Film Is From Canada." 6/2: *Une Histoire Inventée* (1991). "Seventy Years of Soviet Filmmaking." 5/28: *By the Law* (1926); *Arsenal* (1929). 5/29: *Storm Over Asia* (1928); *The Fall of the Romanov Dynasty* (1927). 5/30: *The Battleship Potemkin* (1925); *Soviet Toys* (1924); *The Man With the Movie Camera* (1929). 5/31: *Storm Over Asia* (1928); *New Babylon* (1929). 6/1: *Old and New* (1929); *Enthusiam* (1930). 6/2: *Salt for Svanetia* (1930); *New Babylon* (1929). 5/22–31: "The Films of Henning Carlsen." 5/29: *The Wolf at the Door* (1986); *A Happy Divorce* (1975). 5/30: *Hunger* (1966); *Did Somebody Laugh?* (1978). 5/31: *The Cats* (1964); *Family Portraits* (1964); *Dilemma* (1964); *Old People* (1961). What's Happening—5/28: *Dancing With the Incas: Huayno Music of Peru* (1991).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 5/31: "Bob and Ray, Jane, Laraine & Gilda." 6/2–28: "Bob and Ray: The Salesmen." Through 5/31: "Dennis Potter."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 5/22–6/4: *Toto le Heros* (1991). Cinema #2: 5/25–27: *Kafka* (1991). 5/28–6/4: *Proof* (1992).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 5/28: *Honorable Nations* (1991); *Indian Rights, Indian Law* (1978). "Meet the Maker." 6/2: *The Little Fugitive* (1953).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 4/25–6/6: "Do Svidanya Soviet Film." 5/30: *Uncle Vanya* (1972), dir. Andrei Konchalovsky.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 5/5: "Terry Berkowitz: A Rock and a Hard Place."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lethal Weapon 3.* #2—*Beethoven.* #3—*Alien 3.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*My Cousin Vinny.* #4—*Encino Man.* #5—*Far and Away.* #6—*Basic Instinct.* #7—*Deep Cover.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Lethal Weapon 3.* #2—*Wayne's World.* #3—*Encino Man.* #4—*Alien 3.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Alien 3.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Lethal Weapon 3.*#2—*Deep Cover.* #3—*Alien 3.* #4—*Ferngully; White Men Can't Jump.* #5—*Basic Instinct.* #6—*Lethal Weapon 3.* #7—*Sleepwalkers; Beethoven.* #8—*Encino Man.* #9—*Far and Away.* #10—*Alien 3.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sleepwalkers.* #2—*Encino Man.* #3—*My Cousin Vinny.* #4—*Far and Away.* #5—*Rock-A-Doodle; Split Second.* #6—*Alien 3.* #7—*Lethal Weapon 3.* #8—*Alien 3.* #9—*Basic Instinct.* #10—*Lethal Weapon 3.* #11—*Beethoven.* #12—*City of Joy; Beauty & the Beast; Ferngully; White Men Can't Jump.* #13—*Deep Cover.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Encino Man.* #4—*My Cousin Vinny.* #5—*Far and Away.* #6—*Far and Away.* #7—*Basic Instinct.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Basic Instinct.* #2—*Mediterraneo.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Alien 3.* #2—*Encino Man.* #3—*Lethal Weapon 3.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End.* #2—*Lethal Weapon 3.* #3—*The Player; Ferngully.* #4—*Alien 3.* #5—*Far and Away.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lethal Weapon 3.* #2—*Alien 3.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Alien 3.* #2—*Alien 3.* #3—*Wayne's World.* #4—*The Playboys.* #5—*Beethoven; White Men Can't Jump.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Alien 3.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny; White Men Can't Jump.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Sleepwalkers; Beethoven.* #4—*Lethal Weapon 3.* #5—*Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Wayne's World.* #2—*Basic Instinct.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Encino Man.* #2—*Wayne's World.* #3—*Basic Instinct.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Far and Away.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Ferngully; My Cousin Vinny.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Alien 3.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny.* #5—*Far and Away.* #6—*Lethal Weapon 3.* #7—*Lethal Weapon 3.* #8—Through 5/28: *Lethal Weapon 3.* Beg. 5/29: *Sister Act.* #9—*Basic Instinct.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Encino Man.* #2—*Lethal Weapon 3.* #3—*Beethoven.* #4—*Mediterraneo.* #5—*Alien 3; Basic Instinct.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Basic Instinct.* #5—*Alien 3.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Wayne's World.* #6—*Encino Man.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Mediterraneo.* #2—*Encino Man.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Far and Away.* #2—*Basic Instinct.* #3—Through 5/28: *Wayne's World.* Beg. 5/29: *Sister Act.* #4—*My Cousin Vinny.*

303. CORONA—PLAZA—(639-7722). #1—*Alien 3; Lethal Weapon 3.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Far and Away.* #6—*My Cousin Vinny.* #7—*Basic Instinct.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Encino Man.* #2—*Crisscross.* #3—*Deep Cover.* #4—*Wayne's World.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Europa, Europa.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.*

308. FLUSHING—UTOPIA—(454-2323). #1—*My Cousin Vinny.* #2—*Basic Instinct.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Encino Man.* #2—*Howards End.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Alien 3.* #2—*The Playboys.* #3—*Alien 3.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mediterraneo.* #2—*Far and Away.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny; Ferngully.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Deep Cover.* #4—*Crisscross.* #5—*Beethoven.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Alien 3.* #2—*Alien 3.* #3—*Far and Away.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—*The Player.* #7—*The Playboys.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Alien 3.* #2—*Alien 3.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Basic Instinct.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien 3.* #2—*Alien 3.* #3—*Far and Away.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Encino Man.* #4—*Basic Instinct.* #5—*Wayne's World.* #6—Through 5/28: *Ferngully.* Beg. 5/29: *Sister Act.* #7—*My Cousin Vinny.*

320. REGO PARK—DRAKE—(457-4002). *Beethoven; White Men Can't Jump.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*City of Joy; Europa, Europa.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Alien 3.* #2—*Encino Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Wayne's World.* #2—*Encino Man.*

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401. NEW DORP—HYLAN—(351-6601). #1—*Alien 3.* #2—*Ferngully; My Cousin Vinny.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Encino Man.* #6—Through 5/28: *Encino Man.* Beg. 5/29: *Sister Act.* #7—*Far and Away.* #8—*Basic Instinct.* #9—*My Cousin Vinny.* #10—*Wayne's World.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Alien 3.* #2—*Ferngully; My Cousin Vinny.*

501. BELLMORE—MOVIES—(783-7200). *Basic Instinct.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Lethal Weapon 3.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*My Cousin Vinny.* #4—*Alien 3.* #5—*Alien 3.* #6—*Far and Away.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Alien 3.* #2—*Basic Instinct.* #3—*Beethoven; My Cousin Vinny.* #4—*Encino Man.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—*Alien 3.* #6—*Alien 3.* #7—*The Player.* #8—*Encino Man.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Player.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*My Cousin Vinny.* #5—*Alien 3.* #6—*Encino Man.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*My Cousin Vinny; Beethoven.* #2—*Encino Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Beethoven; Deep Cover.* #2—*Crisscross.* #3—*Alien 3.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Rock-A-Doodle; Hook; Ladybugs; Europa, Europa; Ferngully.* #2—*Stop! Or My Mom Will Shoot; The Cutting Edge; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Encino Man.* #2—*Basic Instinct.* #3—*Howards End.* #4—*Wayne's World.* #5—*Deep Cover.* #6—*The Player.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Encino Man.* #2—*Alien 3.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Howards End.* #2—*Alien 3.* #3—*Alien 3.* #4—*Ferngully; The Player.* #5—*My Cousin Vinny.* #6—Through 5/28: *Basic Instinct.* Beg. 5/29: *Sister Act.*

515. MALVERNE—TWIN—(599-6966). #1—*City of Joy; Beethoven.* #2—*Beauty & the Beast; Mediterraneo; Fried Green Tomatoes.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—*Alien 3.* #3—*Alien 3.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Far and Away.* #6—*Encino Man.* #7—Through 5/28: *Wayne's World.* Beg. 5/29: *Sister Act.* #8—*Ferngully; My Cousin Vinny.* #9—*Basic Instinct.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Lethal Weapon 3.* #2—*Encino Man.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Rock-A-Doodle; Crisscross.* #2—*Europa, Europa; Beauty and the Beast; Beethoven; City of Joy.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon 3.* #2—*The Favor, the Watch, and the Very Big Fish.* #3—*My Cousin Vinny; Rock-A-Doodle.* #4—*Beethoven; White Men Can't Jump.* #5—*Wayne's World.* #6—*Mediterraneo.* #7—*Lethal Weapon 3.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Far and Away.* #2—*The Player.* #3—*A Midnight Clear.* #4—*The Playboys.* #5—*Howards End.* #6—*Encino Man.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Far and Away.* #2—*The Favor, the Watch, and the Very Big Fish.* #3—*Encino Man.* #4—*Encino Man.* #5—*The Playboys.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Ferngully; The Mambo Kings.* #2—*Encino Man.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Far and Away.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Alien 3.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Mississippi Masala; Beethoven.* #3—*Basic Instinct.* #4—*Basic Instinct; Rock-A-Doodle.* #5—*My Cousin Vinny.* #6—*Alien 3.* #7—*Sleepwalkers.* #8—*Encino Man.* #9—*Deep Cover.* #10—*Lethal Weapon 3.* #11—*Alien 3.* #12—*Deep Cover; Ferngully.* #13—*Beauty & the Beast; Wild Orchid II: Two Shades of Blue.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Alien 3.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Far and Away.* #2—*The Cutting Edge.* #3—*The Player.* #4—*City of Joy.* #5—*Wayne's World.* #6—*The Playboys.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Raise the Red Lantern.* #2—*Howards End.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*My Cousin Vinny.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Crisscross.* #2—*Ferngully; White Men Can't Jump; Far and Away.* #3—*Beethoven; Encino Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Wayne's World.* #2—*Basic Instinct.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Far and Away.* #2—*Wayne's World.* #3—*Lethal Weapon 3.* #4—*Beethoven; Deep Cover.* #5—*Alien 3.* #6—*Ferngully; White Men Can't Jump.* #7—*Lethal Weapon 3.* #8—*The Cutting Edge; Beauty & the Beast.* #9—*My Cousin Vinny.* #10—*Encino Man.* #11—*Basic Instinct.* #12—*The Player.* #13—*The Playboys; Alien 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Alien 3.* #2—*The Playboys.* #3—*Deep Cover; Beauty & the Beast.* #4—*City of Joy; Beethoven.* #5—*Basic Instinct.* #6—*Encino Man.* #7—*Far and Away.* #8—*My Cousin Vinny.* #9—*Lethal Weapon 3.* #10—*Alien 3.* #11—*White Men Can't Jump.* #12—*Crisscross; Ferngully; Wayne's World; The Player.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Encino Man.* #6—*Encino Man.* #7—*Far and Away.* #8—Through 5/28: *Wayne's World.* Beg. 5/29: *Sister Act.* #9—*Ferngully; My Cousin Vinny.* #10—*Basic Instinct.*

611. CORAM—PINE—(698-6442). #1—*Wayne's World.* #2—*Ferngully; My Cousin Vinny.* #3—*Beethoven.* #4—*Encino Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Lethal Weapon 3.* #2—Through 5/28: *The Player.* Beg. 5/29: *Sister Act.* #3—*Alien 3.* #4—*Howards End.* #5—*Far and Away.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Mediterraneo.* #2—*Encino Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*My Cousin Vinny.* #4—*The Player.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Far and Away.*

618. ISLIP—ISLIP—(581-5200). #1—*Far and Away.* #2—*Alien 3.* #3—*Basic Instinct.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Alien 3.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 5/28: *Beauty & the Beast.* Beg. 5/29: *Bugsy.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Encino Man.* #2—*My Cousin Vinny.* #3—*Lethal Weapon 3.* #4—*Far and Away.* #5—*Alien 3.* #6—*The Cutting Edge.* #7—*Basic Instinct.* #8—*City of Joy; Beethoven.*

623. NORTHPORT—NORTHPORT—(261-8600). *Beauty & the Beast.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Far and Away; The Playboys.* #4—*Beethoven; Alien 3.* #5—*Far and Away.* #6—*Encino Man.* #7—*Encino Man.* #8—*Ferngully; My Cousin Vinny.* #9—Through 5/28: *Wayne's World.* Beg. 5/29: *Sister Act.* #10—*Basic Instinct.* #11—Through 5/28: *Crisscross; The Player.* Beg. 5/29: *Sister Act.* #12—*Alien 3.* #13—*Alien 3.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Ferngully; Mediterraneo.* #2—*Lethal Weapon 3.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Othello; High Heels.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Lethal Weapon 3.* #2—*Beethoven.* #3—*Alien 3.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Beauty & the Beast.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Encino Man.* #2—*Alien 3.* #3—*Mediterraneo.* #4—Through 5/28: *Wayne's World.* Beg. 5/29: *The Player.* #5—*My Cousin Vinny.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*Wayne's World.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Encino Man.* #2—*Beethoven; Crisscross.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Player.* #2—*The Playboys.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Lethal Weapon 3.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Mediterraneo.* #2—*My Cousin Vinny; Ferngully.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*My Cousin Vinny.* #2—*Far and Away.* #3—*Wayne's World.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mediterraneo.* #2—*Ferngully; The Player.*

704. HARRISON—CINEMA—(835-9800). *Thunderheart.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Alien 3.* #2—*Far and Away.* #3—*The Player.* #4—*My Cousin Vinny.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Alien 3.* #2—*The Playboys.* #3—*Basic Instinct.* #4—*The Player.* #5—*Encino Man.* #6—*Beethoven; My Cousin Vinny.* #7—*Alien 3.* #8—*Lethal Weapon 3.* #9—*Far and Away.* #10—*Lethal Weapon 3.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Lethal Weapon 3.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Alien 3.* #2—*Alien 3.* #3—*My Cousin Vinny.* #4—*Basic Instinct.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Encino Man.* #4—*Far and Away.* #5—*Alien 3.*

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714. PEEKSKILL—BEACH—(737-6262). #1—*Encino Man.* #2—*My Cousin Vinny.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Basic Instinct.* #3—*Crisscross; Far and Away.* #4—*White Men Can't Jump.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Basic Instinct.*

718. RYE—RYE RIDGE—(939-8177). #1—*Far and Away.* #2—*Encino Man.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Encino Man.* #2—*The Player.* #3—*Ferngully; Crisscross.* #4—*The Playboys.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Alien 3.* #5—*Alien 3.* #6—*Lethal Weapon 3.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Far and Away.* #5—*Lethal Weapon 3.* #6—*Encino Man.* #7—*My Cousin Vinny.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*Beethoven; Thunderheart.* #3—*The Player.* #4—*The Playboys.* #5—*Encino Man.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Far and Away.* #2—*Encino Man.* #3—*Basic Instinct.* #4—*The Player.* #5—*My Cousin Vinny.* #6—*Beethoven; Ferngully.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Lethal Weapon 3.* #2—*Alien 3.*

757. NYACK—CINEMA EAST—(358-6631). *Alien 3.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Encino Man.* #2—*Basic Instinct.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Lethal Weapon 3.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*City of Joy; Fried Green Tomatoes.* #2—*Ferngully; Beauty & the Beast.*

764. LAFAYETTE—(357-6030).*My Cousin Vinny; Rock-A-Doodle.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Far and Away.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*K2.* #2—*Ferngully; The Player.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*Alien 3.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Lethal Weapon 3.* #2—*Wayne's World.* #3—*Encino Man.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Crisscross.* #2—*Beethoven.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Playboys.* #2—*Far and Away.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Howards End.* #2—*Mediterraneo.* #3—*Ferngully; The Player.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Lethal Weapon 3.* #2—*Encino Man.*

810. NORWALK—CINEMA—(838-4504). #1—*Alien 3.* #2—*Lethal Weapon 3.*

813. SOUTH NORWALK—SONO—(866-9202). 5/22–28: *Raise the Red Lantern.* 5/29–6/1: *Where Angels Fear to Tread.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Alien 3.* #2—*Alien 3.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Lethal Weapon 3.* #2—*City of Joy.* #3—*White Men Can't Jump; My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*Encino Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Basic Instinct; Beethoven.* #6—*Encino Man.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Encino Man.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Player.* #2—*Howards End.* #3—*Mediterraneo.* #4—*Encino Man.*

821. WESTPORT—POST—(227-0500). *Far and Away.*

822. WILTON—CINEMA—(762-5678). *Basic Instinct.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Beethoven; My Cousin Vinny.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—Closed.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Alien 3.* #5—*Alien 3.* #6—*Alien 3.* #7—*Far and Away.* #8—*Encino Man.* #9—*Basic Instinct.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Far and Away.* #2—*Encino Man.* #3—*The Playboys; Beethoven.* #4—*Sleepwalkers.* #5—*Crisscross.* #6—*Deep Cover.* #7—*The Player.* #8—*Wayne's World.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Alien 3.* #2—*Alien 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Lethal Weapon 3.* #6—*Lethal Weapon 3.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Basic Instinct.* #2—*A Midnight Clear.* #3—*Ferngully; Thunderheart.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*White Sands; K2; Beethoven.* #2—*Split Second; Ferngully; Rock-A-Doodle.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900).*Basic Instinct.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Lethal Weapon 3.* #2—*Alien 3.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*City of Joy.* #4—*White Men Can't Jump; The Player.* #5—*Ferngully; Beauty & the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Player.* #2—*Far and Away.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Far and Away.* #2—*The Playboys.* #3—*Mediterraneo; Beethoven.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Wayne's World; White Men Can't Jump.* #2—*Deep Cover; The Babe; Ferngully; Rock-A-Doodle.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*Lethal Weapon 3.* #3—*White Men Can't Jump.* #4—*Alien 3.* #5—*Ferngully; The Hand That Rocks the Cradle.* #6—*Deep Cover.* #7—*Encino Man.* #8—*Far and Away.* #9—*Alien 3.* #10—*Sleepwalkers; Rock-A-Doodle.* #11—*Beethoven; My Cousin Vinny.Lethal Weapon 3.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Alien 3.* #2—*Basic Instinct.* #3—*Alien 3*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888).*Encino Man.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Crisscross; Beethoven.* #2—*Far and Away.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Alien 3; The Cutting Edge.* #5—*Beethoven; Ferngully.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Encino Man.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*Alien 3.* #2—*My Cousin Vinny.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien 3.* #2—*Basic Instinct.* #3—*My Cousin Vinny.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Player.* #2—*Encino Man.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*The Mambo Kings.* #4—*Basic Instinct.* #5—*Encino Man.*

951. CLOSTER—CLOSTER—(768-8800).*Far and Away.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Lethal Weapon 3.* #2—*Wayne's World.* #3—*Beethoven; Mediterraneo.* #4—*Encino Man.*

953. EMERSON—QUAD—(261-1000). #1—*Encino Man.* #2—*White Men Can't Jump.* #3—*My Cousin Vinny.* #4—*Beethoven.*

959. PARAMUS—CINEMA 35—(845-5070). *City of Joy.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Far and Away.* #2—*The Playboys.* #3—*The Player.* #4—*My Cousin Vinny; Beethoven.* #5—*Howards End.* #6—*Alien 3.* #7—*Alien 3.* #8—*Crisscross; White Men Can't Jump.* #9—*Basic Instinct.* #10—*Encino Man.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Far and Away.* #2—*Lethal Weapon 3.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Alien 3.* #2—*Alien 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*The Playboys; Crisscross.* #6—*Wayne's World.* #7—*The Player.* #8—*Encino Man.* #9—*Far and Away.* #10—*Lethal Weapon 3.* #11—*Howards End.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*White Men Can't Jump; Ferngully.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Alien 3.* #2—*Alien 3.* #3—*My Cousin Vinny.* #4—*The Player.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Sleepwalkers; Bugsy.* #2—*Deep Cover; The Hand That Rocks the Cradle.* #3—*The Cutting Edge; Rock-A-Doodle.* Beg. 5/22: *City of Joy; Beauty & the Beast; Thunderheart.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Howards End.* #2—*Alien 3.* #3—*Alien 3.* #4—*My Cousin Vinny.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Ferngully; Wayne's World.* #2—*Far and Away; Mediterraneo.* #3—*Rock-A-Doodle.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Alien 3*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ADAM'S RIB—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **81**

ALIEN 3—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Directed by David Fincher. R. **2, 5, 19, 22, 33, 59, 68, 87, 91, 150, 152, 155, 156, 157, 158, 160, 204, 206, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 310, 315, 316, 318, 322, 401, 406, 500, 503, 504, 505, 506, 510, 513, 514, 516, 517, 528, 530, 532, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 632, 634, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 810, 815, 818, 819, 900, 902, 905, 911, 919, 920, 922, 933, 934, 936, 937, 961, 965, 967, 970, 972**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985–1986 meat-packing strike in Austin, Minnesota. At first, everything seems simple. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. But the international's veteran negotiator Lewie Anderson warns that the strikers will ultimately wind up worse off than before. To our horror, the Austin local slowly goes down to defeat. The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has emotional force and could reasonably be called "American Tragedy." Kopple puts us face to face with the hard, unsettling truth that our society is finally based not on justice but on power. (Powers, 4/13/92) NR. **14**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 18, 24, 33, 60, 67, 85, 152, 158, 160, 200, 203, 214, 215, 216, 219, 220, 222, 302, 304, 308, 313, 315, 317, 319, 406, 501, 504, 505, 512, 514, 516, 517, 530, 530, 603, 606, 608, 610, 618, 621, 625, 635, 706, 708, 715, 716, 723, 755, 759, 801, 817, 818, 822, 902, 905, 906, 910, 919, 920, 933, 937, 950, 961, 965, 972**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **36, 55, 160, 511, 601, 521, 530, 606, 608, 620, 623, 633, 762, 912, 969**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **20, 38, 59, 150, 158, 160, 210, 214, 220, 314, 320, 504, 509, 510, 515, 521, 522, 530, 601, 606, 608, 611, 621, 625, 632, 636, 706, 753, 755, 800, 805, 818, 900, 904, 908, 917, 919, 931, 933, 952, 953, 961**

CABEZA DE VACA—(1 hr. 51 min.; 1992) The true story of the Spanish explorer Alvar Nunez Cabeza de Vaca, who, after being shipwrecked off the coast of Florida in 1528, adventured—with much help from Native American tribes—for eight years across America to the Pacific coast of Mexico. R. **10**

CITY OF JOY—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? Has he even seen one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG–17. **38, 59, 160, 321, 515, 521, 533, 608, 621, 762, 816, 912, 959, 969**

CRISSCROSS—(1 hr. 40 min.; 1992) Goldie Hawn stars as a single mom trying to raise her twelve-year-old son at a ramshackle hotel in the Florida Keys. Abandoned by her husband, a traumatized Vietnam vet, Tracy plans for the future, while her son yearns for the family years of yore. With Keith Carradine and David Arnott. R. **20, 26, 38, 59, 67, 305, 314, 510, 521, 601, 608, 625, 636, 715, 722, 805, 904, 931, 961, 965**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **511, 533, 606, 621, 933, 969**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **DEEP COVER**—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 20, 33, 52, 152, 158, 160, 305, 314, 510, 512, 530, 530, 606, 608, 904, 918, 919, 969**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—

both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14**

ENCINO MAN—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **10, 19, 26, 40, 44, 66, 79, 152, 155, 158, 160, 200, 204, 213, 216, 219, 220, 300, 301, 305, 309, 317, 319, 322, 400, 406, 406, 504, 505, 506, 509, 512, 513, 517, 520, 523, 524, 524, 526, 530, 532, 601, 606, 608, 610, 610, 611, 613, 619, 621, 625, 625, 634, 636, 706, 709, 714, 718, 722, 724, 753, 755, 759, 803, 809, 817, 818, 819, 820, 902, 904, 912, 919, 930, 934, 938, 950, 952, 953, 961, 965**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58, 306, 321, 511, 521**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. The movie is fun yet crude and obvious, and it's been shot in a visual style one can only call fruity. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Instinctively, Howard pushes everything into exuberant overstatement. He may be playing up the rawness of American experience, but he has little feeling of reality except as a kind of referent—as décor. Yet *Far and Away* is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. He's in great shape, and Howard feasts on his smoothly muscular flesh. Cruise has a thin, high voice and limited expressive resources—he does crestfallen pride and bottom-dog determination—but he's always *in* the movie, hustling as if he had to prove himself all over again. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. Cruise and Kidman keep looking at each other, hungrily, and the plot keeps delaying the moment of their falling into each other's arms. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **12, 19, 25, 41, 53, 68, 83, 152, 158, 160, 200, 206, 214, 217, 219, 302, 304, 311, 315, 318, 406, 503, 505, 507, 517, 523, 524, 527, 533, 601, 606, 608, 610, 612, 617, 618, 621, 625, 702, 705, 706, 709, 715, 718, 724, 755, 800, 807, 821, 902, 904, 916, 917, 919, 931, 951, 961, 964, 965, 971**

THE FAVOR, THE WATCH, AND THE VERY BIG FISH—(1 hr. 29 min.; 1992) An eccentric comedy about a devotional photographer searching for the perfect model to pose as Christ on the Cross. Written and directed by Ben Lewin. With Bob Hoskins, Jeff Goldblum, and Natasha Richardson. R. **10, 43, 522, 524**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **38, 67, 158, 160, 206, 217, 313, 319, 401, 500, 511, 514, 517, 526, 530, 601, 606, 608, 610, 611, 625, 627, 700, 703, 722, 755, 762, 801, 808, 906, 908, 912, 918, 919, 933, 966, 971**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **38, 601, 762**

THE GOOD WOMAN OF BANGKOK—(1 hr. 22 min.; 1992) Australian filmmaker Dennis O'Rourke explores the life of a young prostitute in Thailand in an austere documentary that mixes fact with fiction. NR. **13**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 309, 512, 514, 523, 534, 612, 719, 753, 808, 820, 935, 961, 965, 970**

INCIDENT AT OGLALA—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9, 44**

K2—(1 hr. 44 min.; 1992) Michael Biehn and Matt Craven co-star as a brash young lawyer and a brainy research physicist who share a passion for mountain climbing. Together, they set out to conquer the world's most difficult peak, K2. Directed by Franc Roddam. R. **9, 45, 801, 908**

LETHAL WEAPON 3—(Running time unavailable; 1992) Reviewed in this issue. R. **7, 18, 24, 33, 62, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 627, 632, 635, 639, 706, 707, 709, 714, 723, 724, 756, 760, 803, 809, 810, 816, 818, 819, 900, 902, 902, 905, 911, 912, 919, 922, 933, 934, 950, 952, 962, 964, 965, 972**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 55**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 203, 220, 301, 311, 601, 522, 613, 627, 634, 700, 703, 808, 820, 917, 952, 971**

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) Former actor Keith Gordon's adaptation of William Wharton's 1982 novel about the absurdity of war has structural flaws and some holes, but one respects it. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. Clearly they've been put out there to provide early notice of a German counterattack—sacrificed, in other words. But just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender. Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. But the movie is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. With Kevin Dillon. (5/18/92) R. **14, 19, 49, 66, 523, 906**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 530**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **19, 38, 48, 89, 152, 160, 200, 213, 217, 219, 302, 304, 308, 313, 315, 319, 401, 406, 500, 503, 504, 506, 509, 514, 517, 522, 530, 600, 606, 608, 610, 611, 616, 619, 621, 625, 634, 700, 702, 705, 706, 708, 714, 724, 755, 764, 802, 816, 900, 905, 919, 933, 936, 937, 953, 961, 965, 967, 970**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 80**

★ **ONCE UPON A TIME IN CHINA**—(1 hr. 52 min.; 1992) In Cantonese with Chinese and English subtitles. A bizarre and hilarious martial-arts historical epic from the master entertainer of Hong Kong, Tsui Hark. This gigantic period film has something to do with the invasion of China by Western values in the nineteenth century. Amid confusion, the great kung-fu star Jet Li, playing the anti-Western leader, can be seen doing his Astaire-like moves—the fights are what this movie is really about. *Once Upon a Time in China* is a manic mix of melodrama, action, and farce, all of it pitched at a speed that seems to make a mockery of the very notion of a coherent narrative. Jokes and "political" ideas whiz by as fast as the flying feet. Skip the baffling opening fifteen minutes or so, but don't miss this. (5/25/92) NR. **1**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello,* with Welles in the title role, with Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **10, 630**

PASSED AWAY—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. **36**

PEPI, LUCI, BOM—(1 hr. 20 min.; 1980) Pedro Almodóvar's first feature film stars Carmen Maura as a young heiress in Madrid whooping it up at the height of the artistic movement La Movida (1979-1980). NR. **3**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. They are free and easy and brazen, the only life likely to strike this sore old place, and Mackinnon revels in their flagrant showmanship. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The Playboys turns on two conflicting notions of the sacred, the church and the theater, both seen as charlatanry, and decrepit as well. But the theater possesses an aspect of the divine—excitement creates life. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 210, 310, 315, 523, 524, 533, 606, 608, 625, 638, 706, 722, 753, 807, 904, 917, 961, 965**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend,* be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 19, 61, 85, 206, 312, 315, 505, 506, 512, 514, 523, 533, 606, 608, 612, 616, 625, 634, 638, 703, 705, 706, 722, 753, 755, 801, 808, 820, 904, 912, 916, 938, 961, 965, 967**

POISON IVY—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **9, 59, 89**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81, 534, 813**

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **160, 511, 521, 522, 530, 764, 908, 918, 919, 969, 971**

THE SILK ROAD—(2 hrs. 6 min.; 1992) An epic saga set in China's Gobi Desert offers an inspirational legend about a shy young scholar in answer to the mystery of the many Buddhist sutras and other holy works found buried in the caves of the desert early this century. Directed by Junya Sato. PG-13. **14**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 26, 34, 55, 66, 85, 219, 302, 319, 406, 514, 517, 610, 612, 625, 625**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampires-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **32, 67, 158, 160, 214, 530, 904, 919, 969**

SPLIT SECOND—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. **18, 31, 85, 160, 908**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 38, 52, 67, 704, 753, 906, 969**

TITICUT FOLLIES—(1 hr. 29 min.; 1967) Banned since 1967 by the Massachusetts courts, Frederick Wiseman's landmark documentary exposes the cruel conditions inside the Bridgewater State Hospital for the Criminally Insane. NR. **1**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire.* As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10**

WATERDANCE—(1 hr. 46 min.; 1992) At a physical-rehabilitation center, three men—with little in common but the wheelchairs they now depend on—struggle to come to terms with their recent paralysis. With Eric Stoltz, Wesley Snipes, William Forsythe, Helen Hunt, and Elizabeth Peña. R. **3, 53**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live,* where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. (2/24/92)PG-13. **9, 26, 36, 60, 65, 85, 155, 210, 215, 216, 300, 302, 305, 319, 400, 406, 512, 517, 522, 533, 603, 606, 608, 610, 611, 625, 634, 635, 702, 715, 803, 904, 918, 952, 965, 971**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **54**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **20, 26, 31, 51, 158, 160, 210, 213, 320, 522, 530, 601, 606, 608, 715, 816, 912, 918, 919, 953, 961, 966**

WHITE SANDS—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **18, 42, 908**

WILD ORCHID II: TWO SHADES OF BLUE—(1 hr. 47 min.; 1992) Zalman King (*9½ Weeks* and *Wild Orchid*) heats up again in an erotic tale about Blue, a teenage girl who gets taken in by a madam to her high-class house of ill repute. With Nina Siemaszko, Wendy Hughes, and Tom Skerritt. R. **530**

A WOMAN'S TALE—(1 hr. 34 min.; 1992) A favorite of this year's film festivals. An independent and spirited old woman lives life as she sees fit, eschewing society's constraints and rules. But when the death of a friend leaves her depressed and weak, her meddlesome son attempts to rein her in. Directed by Paul Cox. With Sheila Florance. PG-13. **14, 46**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the Zentropa, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic—and naïve—German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3**

REVIVALS

CASABLANCA—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **9, 64**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R.**6**

FUNNY FACE—(1 hr., 43 min.; 1957) High fashion, Americans in Paris, existentialism (parodied as "extra-stentialism"), Audrey Hepburn, Fred Astaire, and the rattling, bristling Kay Thompson as a Diana Vreeland-type editor. It is all a bit precious but extremely charming at the same time. Songs by George and Ira Gershwin. Dir. Stanley Donen. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Now Previewing

THE PRICE—Hector Elizondo, Eli Wallach, Joe Spano, and Debra Mooney star in the 1968 play by Arthur Miller, directed by John Tillinger, which tells about two long-estranged brothers who are reunited. Tuesday–Saturday at 8; Wednesday, Saturday, and Sunday at 2; $35–$39; previewing now prior to a 6/10 opening; runs through 7/12; $35–$39. At the **Roundabout/Criterion Center,** 1530 Broadway, between 44th and 45th Streets (869-8400). 2 hrs. 25 mins.

Thursday, May 28

CHINESE COFFEE and SALOME—Two plays, which will run in alternating rep: *Chinese Coffee*, a play by Ira Lewis, directed by Arvin Brown, about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome*, in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch; with an ensemble cast of 16. Both plays run through 7/23. All seats are $50. Times vary; call **Circle in the Square Uptown** for further information, 1633 Broadway, at 50th Street (307-2704).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Monday through Saturday (Thursdays are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring standup comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m., Sunday at 3 p.m., Saturday at 2 p.m., 5:30 p.m., and 9 p.m.; $30 to $55. Opened: 12/5/91. Don't forget Tuesday-night weekly specials, when ALL seats are $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; the choreography is by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesday, which is $27.50 to $42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien are the stars of a dual bill of one-act musicals, looking at the American family, bar-mitzvah traumas, and changing relationships: *March of the Falsettos*, with book, music, and lyrics by William Finn; and *Falsettoland*, with book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine. With Heather MacRae, Barbara Walsh, Carolee Carmello, and Jonathan Kaplan. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40–$60. At the **John Golden Theater,** 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five are named Moe) romp through the best-known of them. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince are the stars of this top-notch revival of the 1950 musical comedy, with a score by Frank Loesser and a book by Jo Swerling and Abe Burrows; based on Damon Runyon's characters (and they are all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography is buoyed by the splendid likes of Scott Wise and Gary Chryst, and soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; and Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in this musical revue based on the life and times of musician-composer Jelly Roll Morton; the book and direction are by George C. Wolfe; the music is by Jelly Roll, and the lyrics are by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically, and in its social and historic insight. Tuesday through Saturday at 8; Wednesday at 2; Saturday at 2; Sunday at 3; $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits and weaklings. Her two grandchildren are left in her care while their father goes South to work as a salesman. With David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance, directed by Nicholas Hytner; the score is by Claude-Michel Schonberg and the lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also in the cast are Sean McDermott, Liz Callaway, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; choreography by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8; Saturday and Wednesday at 2; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday and Saturday at 2 p.m. Opened: 4/25/91. (Note: Special matinees at 2 p.m. on Thursdays through 6/4, and one on 6/25; replacing the 8 p.m. performances through 6/3 and one on 6/24.) At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, is about an idealist who takes over the family-run business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured in the cast are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, and Patricia Kilgarriff. Murray's pathetic-comic tact and Ayckbourn's acerb lucidity make this show a must. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Mac Davis has taken over the Keith Carradine role while the latter takes his show on the road. The musical is replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Comden and Green team. And the highly satisfying cast features Nancy Ringham (as "Ziegfeld's favorite"), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena Jr. as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Catherine Wolf, and Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50; through 7/4. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition:* The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Toni DiBuono, Roxie Lukas, Michael McGrath, Patrick Quinn, and the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East**, 211 East 60th Street (838-9090).

BLOOD WEDDING—Gloria Foster, Elizabeth Peña, Joaquim de Almeida, and Phyllis Bash are the stars of Langston Hughes's translation of the Federico García Lorca classic about a murderous wedding day in rural Spain; directed by Melia Bensussen. Featured in the cast are Omar Carter, Ivonne Coll, Sara Erde, Cordelia Gonzalez, Gina Torres, Marchand Odette, Michael Mandell, Fanni Green, and Mike Hodge. Through 5/31; Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 5/31; $25. **Joseph Papp Shakespeare Festival Theater**, 425 Lafayette Street (598-7150).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOBBY SANDS, MP—Judy GeBauer's new play about the life and death of Bobby Sands, who was elected to Parliament just hours before dying from a hunger strike to protest the English occupation of Northern Ireland; directed by Nye Heron. With Jimmy Smallhorne, Robin Howard, Brian Mallon, Brenda Daly, Fiona McCormack, Barry McEvoy, Seamus McDonagh, and Donal Sheehan. Wednesday through Saturday at 8; Sunday at 2; through 6/28; $15. At the **Irish Arts Center**, 553 West 51st St. (757-3318).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $15; through 6/6. At the **DUO Theater,** 62 East 4th Street (598-4320).

BROTHERLY LOVE—John Fidele's play, directed by Frank Criscione, explores the close bond between two Italian-American brothers, orphaned as children, and the changes wrought by the impending marriage of the older one. Featured in the cast are Robert Arcaro, Ralph Lucarelli, Lynn Knight, John Fidele, and Noemi Soulet. Thursday and Friday at 8; Saturday at 7 and 10; Sunday at 3; $12; through 6/21. An American Theater of Actors production at the **Chernuchin**, 314 West 54th Street (581-3044).

DREAM OF A COMMON LANGUAGE—Heather McDonald's play explores the problems women face in finding their own creative voices and in making them heard in their public and private worlds; directed by Liz Diamond. With Mary Mara, Joseph Siravo, Caris Corfman, Roco Sisto, Mia Katingbak, and J. R. Nutt. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 6/7; $25. At the **Judith Anderson Theater**, 420 West 42nd Street (873-3767).

EATING RAOUL—Adrian Zmed stars in a musical based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. Featured in the cast are Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $39.50. At the **Union Square Theater**, 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, this courtroom drama explores love and obsession in an erotically driven modern relationship. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; through 6/14. At the **Circle Repertory Company Theater Uptown**, Seventh Avenue South at West 4th Street (924-7100).

ENDLESS SONG—Linda Hartley and Mark Anderson's new musical, which includes original songs, plus ones from the big-band era, Gershwin, and Cole Porter. Hartley and Anderson star; directed by Tara Dolan. Thursday through Saturday at 8; $23. **Delsomma's Theatre,** 266 West 47th Street (719-4197).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center**, 137 West 55th Street (581-7907).

THE FANTASTICKS—The longest–running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley. Costumes by Candice Connelly, lighting by Debra Kletter, music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 6/28; all seats are $15. At the **Shiva/Joseph Papp Shakespeare Theater,** 425 Lafayette Street (598/7150).

THE FIRST LADY—Chip Fields's new musical, directed by Weyman Thompson, centers on "Church on the Move," an urban ministry beset by problems facing all city dwellers: feminism in the black church, drugs in the community, male-female relationships, and how people struggle to make their lives fit their faiths. Featured in the cast are Vickie Winans and Louis Price. Thursday–Saturday at 8; Saturday and Sunday at 3; Sunday at 7:30; $24.50–$30. At the **Beacon Theatre,** Broadway and 74th Street (496-7070).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place,** 158 West 72nd Street (595-7400). ●

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the nineties, which he also directed, takes a keen and perceptive look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. Featured in the cast are Sevastian Herald, John O'Brien, and Todd Whitley, accompanied by pianist Wayne Barker. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; through 5/31; $20. At the **Courtyard Playhouse,** 39 Grove Street, at Bleecker Street (869-3530).

HAUPTMANN—John Logan's new play is a chilling examination of the case against Bruno Richard Hauptmann, the man executed for the kidnapping and murder of aviation pioneer Charles Lindbergh's son; directed by Terry McCabe. With Denis O'Hare, Gunnar Branson, Dev Kennedy, Wendy Kueker, Rod McLachlan, Donna Powers and Craig Spidle playing multiple roles. Previews begin 5/19 at 8; Opens 5/28 at 8; Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7. $28 to $32. At the **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday through Friday at 8:30; Saturday at 8:30and 10:30; Sunday at 3 and 7; $20 to $24; through 6/7. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8; Saturday at 2:30; and Sunday at 2:30 and 7; $35. At the **Lucille Lortel Theater,** 121 Christopher Street (239-6200).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. At the **Minetta Lane Theater,** 18 Minetta Lane (307-4100).

NOWHERE—Last of the New French Plays series is Reine Bartève's play, directed by Françoise Kourilsky, which explores the condition of exile through an Armenian woman (Julie Boyd) trying to overcome the haunting images of her past. With Stephen Mendillo, William Carden, and Du-Yee Chang; through 6/7; $15; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. At the **UBU Repertory Theater,** 15 West 28th Street (679-7562),

NUNSENSE—Dan Goggin's entertaining musical comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OEDIPUS—Sophocles' timeless Greek tragedy, this version in a contemporary setting; directed by James Jacobus. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 6/14. At the **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE OXCART—*(La Carreta)*. Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12–$15. **Puerto Rican Theater,** 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday through Friday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel,** 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J. Nelson, Graeme Malcolm, Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. At **Theater Four,** 424 West 55th Street (695-3401). ● ●

PUNCH ME IN THE STOMACH—Written by Deb Filler and Alison Summers, this black comedy is a synthesis of Ms. Filler's New York City experiences, her New Zealand backgroud, and her life as the child of an Auschwitz survivor. Ms. Filler stars in this semi-autobiographical work, and Ms. Summers directs. Opens 5/27. Performances run Tuesdays through Saturdays at 8; Saturdays at 2; Sundays at 3; $20. **Theatre Off Park,** 224 Waverly Place (302-6989).

REPERTORIO ESPANOL—June and May performances: *Los Jibaras* ($15); *Innocent Eréndira and her Heartless Grandmother* ($20); *Bôtanica* ($15); *La Casa de Bernarda Alba* ($15); *Luisa Fernanda* ($20); *Cafe con Leche* ($15). These Spanish-language performances are varied. Call for times and dates. **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

RICHARD III—The American debut of the Royal National Theater of Great Britain's production of Shakespeare's 1590's play, starring Ian McKellen and directed by Richard Eyre. Performed by a cast of 27, this version is set in the 1930s with echoes of the rise of fascism. 6/9, 10, 11, 12, 13, 16, 17, 18, 19 at 7 p.m.; 6/13, 14, 20, 21 at 1 p.m.; $15 to $35. At the **Brooklyn Academy of Music,** 30 Lafayette Avenue, Brooklyn (1/718-636-4100).

ROY COHN/JACK SMITH—Conceived and performed by Ron Vawter, piece is a double portrait of two complex minds and two completely opposing approaches to gay sexuality. Through 6/7 at 8; $20. At the **Performing Garage,** 33 Wooster Street (966-9796).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday–Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m. and 7 p.m.; $37.50. At the **Players,** 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. At the **Orpheum,** 126 Second Avenue (477-2477).

SONG OF SINGAPORE—Music and lyrics by Erik Frandsen, Robert Hipkens, Michael Garin, and Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun) asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., and Francis Kane. Tuesday–Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3 p.m.; $25 to $40. At the **Song of Singapore,** 17 Irving Place (228-0844).

SPIKE HEELS—Theresa Reback's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22–$28. A Second Stage Theatre Production at the **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; Sunday at 3 p.m.; through 7/23; $37.50. **Mitzi E. Newhouse,** Lincoln Center, 150 West 65th Street (239-6200).

THE VANEK PLAYS—Vaclav Havel's three, featuring Ferdinand Vanek, a writer/dissident whose life mirrors Havel's own, starring Craig Smith; directed by David Fishelson: *Unveiling*; *Audience*, with William C. Mitchell, and *Protest*. Through 5/28, in rotating repertory with Cocteau's production of Beckett's *Endgame* (phone for complicated schedule); $16. Cocteau Repertory at **Bouwerie Lane,** 330 Bowery (677-0060).

WEIRD ROMANCE—Alan Menken collaborates with lyricist David Spencer in this musical adaptation of Alan Brennert's book; directed by Barry Harman. Featured in the cast of this science fiction/romance are Ellen Greene and Jonathan Hadary. Tuesday through Saturday at 8; Sunday at 3, 7:30; $26, $30. **WPA Theatre,** 519 West 23rd Street (206-0523).

ZORA NEALE HURSTON—Elizabeth Van Dyke plays the title role in Laurence Holder's theatrical biography of the Queen of the Harlem Renaissance, a controversial woman whose strong opinions both angered and inspired her contemporaries and later black writers; directed by Wynn Handman. Joseph Edwards plays the various men in her life. Wednesday and Thursday at 11 a.m. and Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $20; through 5/30. **Main Theater,** 111 West 46th Street (840-3074).

OFF OFF BROADWAY

AND THEIR TOWERS KISSED THE SKY—Steve Nelson's comedy follows an archaeological expedition of elves, goblins, and armored knights on the exploration of an ancient ruin. Tuesday–Friday at 8; through 6/10; $15. **Wings Theatre,** 154 Christopher Street (627-2960).

ANGELINA'S PIZZERIA—A musical comedy by Eddie DiDonna, who wrote the book, and Mark Marcante, who wrote the music and also directed; about a commedia dell'arte troupe from an Astoria pizzeria and its ups and downs; choreography by Craig Meade; with Arlana Blue, Barbara Wise, Stephen DeLorenzo, Vicky Linchon, Mary Eck, Crystal Field, Scott Lilly, Henry Field, Michael Vazquez, and Sheridan Roberts. Through 5/31 at 8 p.m.; $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

ANNA, THE GYPSY SWEDE—Viveca Lindfors returns to the New York stage in her one-woman show, which she wrote and which tells the story of a fiercely independent and courageous woman who immigrates to the United States in 1868, and re-creates her life in Sweden and in Polk County, Michigan. 6/4 through 28; $10; phone theater for times. **Theater for the New City,** 155 First Avenue (254-1109).

BOMBING THE CRADLE—This one-man show with Mahmood Karimi-Hakak is about the Gulf War, but obliquely whirls through the history of the Middle-Eastern/Western relations; directed by David Willinger. Thursday through Sunday at 8 p.m.; through 6/31; $5. At the **Theatre for the New City**, 155 First Avenue, at 10th Street (254-1109).

BORIS SIMONOV AND THE LAST FRONTIER—Michael J. Carley wrote and directed this play about a Soviet cosmonaut who accidently drifts onto an asteroid and meets some unexpected friends—Beethoven, Galileo, Thoreau, and Georgia O'Keeffe. Featured in the cast are Mr. Carley, Michael DiAntonio, Aaron Beall, Barbara Wiechmann, and Gary Shrader. Thursday through Sunday at 7:30 p.m.; through 5/31; $10. At the **NADA Theater**, 167 Ludlow Street (420-1466).

CLAY—Julie Balloo's dark comedy about a woman in the suburbs who, after a nervous breakdown, finds herself with a disintegrating marriage, a shoebox of old photos, and a hobby that's getting out of hand. Starring Judith Hawking; directed by Deanna Duplechain. Thursday through Sunday at 8 p.m.; through 6/21; $9. At **Michael Carson Productions**, 250 West 54th Street (268-1474).

CLOSED WINDOWS, OPENED DOORS—Two one-acts by Glenn Alterman: First, *Goin' Round on Rock Solid Ground,* a story about two Jews who, while doing coke in Brooklyn, discover the truth about their friendship; directd by Ernie Barbarash. Next is *Spilt Milk,* the story of Edna and Murray, a middle-aged couple who reveal a secret to each other that could destroy their 44-year marriage; directed by Elowyn Castle. Wednesday and Thursday at 8 p.m.; $10. At the **West Bank Cafe Downstairs Theater Bar,** 407 West 42nd Street (695-6906).

DANCING ON THE WHITE HOUSE LAWN—Donna Blue Lachman stars in her stage debut, which is the collection of reminiscences of a young girl from the Chicago area, directed by David Petraca. Tuesday through Friday at 8:30 p.m., Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 5 p.m. and 8 p.m.; $20 to $25. At **The Ballroom,** 253 West 28th Street (244-3005).

DANDO BOHICA—Written and directed by Peter Hodges, his play is about a Wall Street sting. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 5/31. At the **Synchronicity Space**, 55 Mercer Street (582-1003).

DARK ROADS—Two plays that explore sadistic pleasure. The first: *One for the Road,* Harold Pinter's play about state-practiced violence. The second: Don Nigro's *Spectre,* a gothic horror story that explores implicit violence between men and women. Opens 6/3. Wednesday–Saturday at 8; Sunday at 3 and 7; through 6/7; $10. **Greenwich Street Theatre**, Greenwich and Charlton Sts. (865-8564).

DRUMS IN THE NIGHT—Bertolt Brecht's play about erotic and political rivalry in 1918 Berlin. Featured in the cast are Ian Root, Abigail White, and Tom Hitchcock; directed by A. M. Raychel. Thursday, Friday, and Saturday at 8:30; through 6/13; $15. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street (719-0500).

THE DUCK BLIND—Peter Maeck's view of war as experienced from the homefront; directed by David Dorwart; with a cast including Alison Lani Bronda, Richard Sachar, Leo Farley, Tim Corcoran, and David Mogentale. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; $10. At the **29th Street Playhouse**, 212 West 29th Street (465-0575).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, and Sunday at 7; through 8/16; $10. **Thirteenth Street Repertory Company**, 50 West 13th Street (675-6677).

A FRESH OF BREATH AIR—Dale Stein's new play in which she also stars and performs music, evolves around a collection of unlikely men and women, gathered in an unusual café; directed by Christopher Ashley. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. At the **Playhouse 125**, 125 West 22 Street (279-4200).

GOD'S COUNTRY—Steven Dietz's mix of surrealism and headline news, a fistful of hate made in the USA; directed by Leonard Foglia, and using twelve actors to play 44 roles. Thursday through Sunday at 7:30; through 6/14; $12. **At LaMaMa E.T.C.,** 74A East 4th Street (475-7710).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **Thirteenth Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; $25 to $28. **Heckscher Theater,** 1230 Fifth Avenue, at 104th Street (369-6500).

MACBETH—Shakespeare's tragedy of ambition, probing the nature of evil and the consequences of evil acts, directed by Edward Berkeley. John Bolger and Cecil Hoffman star as Macbeth and his Lady, and there is an ensemble cast of fourteen. Wednesday through Monday at 8 p.m.; through 6/7; $12. (No performances 5/25 and 31). Willow Cabin Company production at **One Dream Theater**, Two North Moore Street, at West Broadway (886-1889).

MANNERS FOR DISASTER—Written and directed by Victoria Kelly, these four short plays ask the question "What happens when a socialite from Connecticut, three performance artists from the East Village, and a deposed prom queen get caught in a geovascular vortex? And more important, what on earth do they wear?" Featuring William Balzac and Julia Karlson in an ensemble cast of 8. Friday, Saturday, and Sunday at 8 p.m.; through 6/7; $10. **Gene Frankel Theatre**, 24 Bond Street (718-726-8041).

MARAT/SADE—Peter Weiss's play about the persecution and assassination of Jean-Paul Marat by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade; directed by Marc Geller. Featuring Russell Stevens, Bill Roulet, Shan Willis in an ensemble cast of 26. Opens 6/3. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; $10. At the **Harold Clurman Theatre**, 412 West 42nd Street (279-4200).

LAS MARIPOSAS SON LIBRES—Jose Luis Alonso's Spanish translation of Leonard Gershe's play *Butterflies Are Free* focuses on a blind young man who wants to be independent from his mother, and has his first sexual experience with a liberated girl from next door; directed by Anita Velez. With Teresa Yenque, Ana Maria Estrada, Adriano Gonzalez, Hernan Acuna. Saturday at 8; Sunday at 4; through 6/28; $8. *(In Spanish).* At the **Latin American Theatre Ensemble**, 172 East 104th Street (246-7478).

MEASURE FOR MEASURE—Shakespeare's comedy explores how an absence of strong leadership on the domestic front due to an overriding concern with foreign affairs creates a climate of social neglect. Directed by Terence Lamunde; with Steve Dieghan, David Carson, Maragret Massman, plus an ensemble cast of 12. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; Monday at 8 p.m.; through 6/15; $10. At the **Pulse Ensemble Theatre**, 870 Sixth Avenue, between 30th and 31st Streets (213-0231).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy about the pain and mystery of love, and the magic that is embedded in life, is presented by The National Asian-American Theatre Company; directed by Roger Bechtel. With Dawn Akiyama, Kawie Manuel Atwood, plus an ensemble cast of 11. Thursday and Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 2 p.m. and 7 p.m.; Tuesday and Wednesday at 8 p.m.; through 6/6; $10. At the **Alma Schapiro Center for Theatre and Music**, 605 West 115th Street (675-0767).

NEBRASKA—Keith Reddin's play focuses on the insidious effect that living in the shadow of a nuclear installation has on men and women stationed at the base; directed by Graf Mouen. With Michael Griffith, Michael Hayden, Paula Mann, plus an ensemble cast of 4. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; $12. At the **Theatre Row Theatre**, 424 West 42nd Street (279-4200).

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic stranger; directed by Randy Rollison. Featured in the cast are Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday through Saturday at 8 p.m.; through 5/30; $12. At the **Mobile Home,** 336 West 20th Street (529-9218).

THE RESPECTFUL PROSTITUTE—Jean-Paul Sartre's play about racism in America, with Naira Soibatian directing and starring; plus an ensemble of six. $15; phone for specifics. **Intar,** 420 West 42nd Street (564-8038).

THE REVOLUTION IS IN THE MARCH—Arnie Saiki's new play takes the broken remnants of the American family drama and drags them through a strange and beautiful world of reverie and industrial decay; directed by John Edward McGrath. With Joanna Adler, Virginia Arrea, Alan Benditt, and Mary Christopher. Thursday through Tuesday at 8; $10. **Kampo Cultural Center**, 31 Bond Street (529-2949).

THE RICHARD FOREMAN TRILOGY—The Spin Theatre presents new works created from unpublished writings of Richard Foreman. Thursday–Sunday at 8; through 6/7; $12. At the **Ontological at St. Mark's Theater**, Second Avenue and 10th Street (533-4650).

THE RIMERS OF ELDRITCH—Lanford Wilson's drama-mystery about the shocking secrets of a small midwestern town; directed by Robb Fessler. Thursday, Friday, and Saturday at 8, Sunday at 3; $10. Through 6/7. **West End**, 263 West 86th Street (749-9350).

SILK TROMBONE—Robert Neuwirth's new comedy/drama about commitment and betrayal; directed by Sean Travis. Wednesday, Friday and Monday at 8; Thursday at 6 and 9; Sunday at 3; through 6/5. $10. At the **Sanford Meisner Theater**, 164 Eleventh Avenue, between 22nd and 23rd Streets (932-8475).

STRINDBERG—Pre and Post Inferno: *Miss Julie* and *Ghost Sonata*, directed by Anthony Torn. Friday at 8:30 p.m.; Saturday at 8 p.m.; $10. **Tribeca Lab Theater**, 79 Leonard Street (219-2085).

STRIP TEASE—Robin Moran Miller's look at the lives of six dancers working for a living at a popular strip club; directed by Donal Egan. With Richard Petrocelli, Elizabeth Schofield, Katrina Lantz, Lynne McCollough, Jane Montgomery, Cynthia Babak, Elissa Groh, and Did Sinclair. Tuesday through Saturday at 8; Sunday at 3; $12; through 5/31; $12. **Westbeth Theater Center**, 151 Bank Street (741-0391).

T'GETHER—Gary Beck's play about an interracial couple, a black activist and a liberal feminist, who confront major issues of prejudice when they fall in love and tell their families of their intended marriage. Wednesday through Saturday at 8; Saturday and Sunday at 3; through 6/21; $12. At the **Sidewalks Theatre,** 40 West 27th Street (481-3077).

TONE CLUSTERS—Joyce Carol Oates's play presents a baffled suburban couple (John Nacco and Black-Eyed Susan) on a nightmare television interview, the subject of which is their son's involvement in a brutal rape and murder; directed by Julian Webber. Thursday and Sunday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; $12; through 6/7. Closing the season will be the 6/10–28 Soho Festival featuring Ain Gordon's *TV Movie*, 6/10 to 14; James Godwin's *The Gruff Triad*, 6/17 to 21, and Patricia Scanlon's *Hilde Hilde: Her Life and Times*, 6/24 to 28. At the **Soho Repertory Theater**, 46 Walker Street, between Broadway and Church Streets (869-3530).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

UNCLE VANYA—Translated by Constance Garnett, the play presents issues relevant to our life today as Chekhov's characters deal with the disillusionment of their lives in provincial Russia 100 years ago; directed by Brenda Lynn Bynam, an ensemble cast of eight. An Oasis Theater production at the **Play Ground Theater**, 230 East 9th Street, between Second and Third Avenues (673-3706).

WITHOUT YOU WITHIN and **THE AUTHOR'S VOICE**—Two one-acts. The first by Carson Grace Becker:Two American exchange students in England spend an unexpected evening with an eccentric foreigner. The second: Richard Greenberg's dark comedy about a man, his editor, and his gnome. With Lisa Fugard, Frank Geraci, plus an ensemble cast of 5. Friday through Tuesday at 8; Sunday at 3; through 5/16. **Total Theatre Lab**, 622 Broadway (477-6144).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERTO AIZENBERG—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

GEORG BASELITZ—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

SUZANNE BOCANEGRA—Recent sculpture and collages; 5/29–7/3. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

CAMILLE BOMBOIS—Paintings in a primitive, surreal style by this French artist (1883–1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; through 6/30. Soufer, 1015 Madison Ave. (628-3225).

FRITZ BULTMAN—Collages executed between 1980–85; through 5/29. Schlesinger, 24 E. 73rd St. (734-3600).

RENE GENIS—Impressionistic still-life and landscape paintings by a French artist; through 5/30. Findlay, 984 Madison Ave. (249-2909).

WILLIAM STANLEY HASELTINE/HERBERT HASELTINE—Drawings, watercolors, and oils of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s. Through 6/5. Hirschl & Adler, 21 E. 70th St. (353-8810).

KAWASE HASUI—Woodblock prints of landscape scenes; through 6/30. Ronin, 605 Madison Ave. (688-0188).

E.G. JAMES—Bird houses made with found objects by this West Virginia folk artist; through 6/6. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

FRANK KLEINHOLZ—Paintings, watercolors, gouaches, and sculpture from the artist's estate; through 5/30. Marbella, 28 E. 72nd St. (288-7809).

MOSHE KUPFERMAN/AVI ADLER—Paintings and works on paper/Abstract paintings and "sheet music" drawings from the past year. Through 5/30. Urdang, 23 E. 74th St. (288-7004).

ELISABETH MODEL—Figurative sculptures, drawings, and watercolors spanning the artist's 70-year career; through 9/11. Baeck Institute, 129 E. 73rd St. (744-6400).

HUGH O'DONNELL—Drawings and pastels from "The Lake Series"; through 6/5. Cade, 1045 Madison Ave. (734-3670).

GRACE ROSELLI—Figurative oil paintings based on the female body with abstract elements built up from layers of pigments; through 6/11. Friedman, 980 Madison Ave. (472-1527).

JAMES ROSENQUIST—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

ELDAD SHAALTIEL/JANEK KONARSKI—A bunker constructed from glass/Monochromatic oil paintings on wood; 6/2–27. Urdang, 23 E. 74th St. (288-7004).

DAVID SMITH—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

RICHARD SMITH—Colorful abstract paintings that were exhibited in shows at the Green Gallery during the years 1960–63; through 6/20. Feigen, 49 E. 68th St. (628-0700).

STEFAN UMAERUS—Paintings, poetry, and video commemorating June 4, 1989 in the People's Republic of China; through 6/30. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JULIO VAQUERO—Precisely-painted still lifes, interiors, and figures by an artist who lives and works in Barcelona; through 6/6. Kouros, 23 E. 73rd St. (288-5888).

JOHN WALKER—Small-scale paintings from the "Alba" and "Oceania" series; through 6/6. Ralph, 43 E. 78th St. (288-5222).

HOLLY ZAUSNER/ROBERT TAPLIN—Recent sculpture by both; through 5/28. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

VALERIO ADAMI—Large-scale paintings inspired by the artist's recent journalistic experiences in New York and Paris; through 6/6. Del Re, 41 E. 57th St. (688-1843).

GIOVANNI ANSELMO—Early prints and multiples from the late 1960s and early 1970s that explore issues of space, time, and movement; through 6/20. Baron/Boisante, 50 W. 57th St. (581-9191).

AVIGDOR ARIKHA/MAGDALENA ABAKANOWICZ—Recent paintings and drawings executed directly from life, including still-life arrangements, nudes, portraits, and landscapes/Drawings and a model for a project in Paris that will extend the Grand Axis with an allée of sixty tree-like habitats. Through 6/6. Marlborough, 40 W. 57th St. (541-4900).

GEORGE ATKINSON—Paintings of midwestern landscapes; 5/27–6/20. French, 24 W. 57th St. (247-2457).

LUIS CRUZ AZACETA—Recent black-and-white paintings on the themes of American culture and the human psyche; through 5/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD BOGART—Recent paintings based on landscape; through 5/30. Drake, 50 W. 57th St. (582-5930).

JAMES CARPENTER/WENDELL CASTLE—Recent glass furniture/New tables that become paintings when hung on a wall. Through 6/20. Joseph, 745 Fifth Ave. (751-5500).

JARED FRENCH—Paintings, drawings, and sculpture by this artist (1905–88) who began his career as a Social Realist; through 5/29. Midtown Payson, 745 Fifth Ave. (758-1900).

SONIA GECHTOFF—Recent abstract paintings; through 6/6. Kraushaar, 724 Fifth Ave. (307-5730).

RON GORCHOV—Recent abstract paintings on his signature curved canvases; through 5/30. Tilton, 24 W. 57th St. (247-7480).

DEVIS GREBU—New paintings and drawings; through 6/21. Ende, 135 W. 58th St. (582-8282).

ANN HIRONDELLE/BABS HAENEN—Recent works in clay by both; through 6/6. Clark, 24 W. 57th St. (246-2205).

SHIRLEY JAFFE—New paintings that depict configurations of boldly-colored shapes; through 5/30. Solomon, 724 Fifth Ave. (757-7777).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

CYNTHIA KNOTT—Seascape paintings; 5/30–6/27. De Nagy, 41 W. 57th St. (421-3780).

CREIGHTON MICHAEL—Recent sculpture constructed from found conifer branches and transluscent paper, plus related drawings; 5/28–6/27. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

GUNNAR NORRMAN—Drawings and drypoints by this Swedish artist who was formally trained as a botanist before turning to art; through 6/27. Fitch-Febvrel, 5 E. 57th St. (688-8522).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/3. Krugier, 41 E. 57th St. (755-7288).

EDWARD RUSCHA—Paintings from his "Stains" series of 1971–75; through 6/6. Miller, 41 E. 57th St. (688-1843).

JULIAN SCHNABEL—New paintings from his "Olazt" series; through 5/30. Pace, 32 E. 57th St. (421-3292).

GEORGE SEGAL—Painted plaster and wood sculptures of the bronzes that have been commissioned and accepted for the Franklin Delano Roosevelt Memorial; through 6/6. Janis, 110 W. 57th St. (586-0110).

JOSE MARIA SICILIA—One large-scale, multi-paneled work that incorporates collage, titled "Sanlúcar de Barrameda"; through 5/30. Blum Helman, 20 W. 57th St. (245-2888).

PHILIP SMITH—Recent paintings that combine abstraction and cryptic imagery; through 6/12. McCoy, 41 E. 57th St. (319-1996).

SARAH SUPPLEE—New landscape paintings; through 5/30. Tatistcheff, 50 W. 57th St. (664-0907).

ANTONI TAPIES—Prints and illustrated books from 1959–89; through 5/29. Associated American Artists, 20 W. 57th St. (399-5510).

JOHN WILDE—Magic realist paintings; through 5/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SoHo and TriBeCa

CARL ANDRE—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; through 5/28. Cooper, 149 Wooster St. (674-0766).

THEODORE BECK—Sculptures that are assemblages of photographs mounted on objects found in deserted factories, such cogs and mill wheels; through 5/30. Karg, 100 Greene St. (334-0436).

CHRISTOPHER BROWN—Large-scale paintings that combine images of toys, figurines, and book illustrations, with overlapping surfaces of saturated color; through 6/20. Thorp, 103 Prince St. (431-6880).

JAMES BROWN—A survey of paintings from 1982–92; through 6/6. Castelli, 578 Broadway (431-6279).

ERIC BULATOV/OLEG VASSILIEV—Recent paintings and drawings by these two Russian artists; through 6/2. Kind, 136 Greene St. (925-1200).

ERNST CARAMELLE—A site-specific installation of an architectural drawing, gesso paintings, silkscreens, and works titled "lightpieces" that are "drawn" on paper with the light of the sun; through 6/6. Burgin, 130 Prince St. (219-8379).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; 6/3–7/31. C & A, 96 Spring St. (431-8664).

IAN DAVENPORT—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

DEBORAH DEICHLER—New paintings and pastels; through 6/13. Davidson, 415 W. Broadway (925-5300).

JOSEPH DIGIORGIO—Recent paintings and works on paper on the themes of waterfalls and the transformation of the landscape by atmospheric conditions. Through 6/6. Walls, 156 Wooster St. (982-9800).

HENRIK DRESCHER—A new limited-edition book titled *Too Much Bliss*, plus paintings and drawings; through 6/30. Granary Books, 568 Broadway (226-5462).

NANCY DROSD/SUSANNA BRISELLI—Black-and-white paintings of Sumo wrestlers/Hand-painted black-and-white photographs of still life and landscape. Through 6/27. Witkin, 415 W. Broadway (925-5510).

GRETCHEN FAUST—An installation titled "No Radio"; through 6/13. Hearn, 39 Wooster St. (941-7055).

JULIA FISH—Paintings that depict close-up images of nature and landscape; through 6/27. Lipton, 67 Prince St. (925-7140).

DAN FLAVIN/JUDIE BAMBER—Sculptures from 1963–90, through 6/26/An installation titled "The Cruelty of Precision," through 6/6. Rubin Spangle, 395 W. Broadway (226-2161).

SUSAN FRECON—New watercolors; through 6/30. Markey, 55 Vandam St. (627-4446), Mon.–Sat. 10–6.

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; 5/29–7/31. Hoffman, 429 W. Broadway (966-6676).

SIMON GAON—Paintings inspired by nighttime seascapes; through 5/30. Bustamante, 560 Broadway (226-2108).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; 6/2–8/1. The Drawing Center, 35 Wooster St. (219-2166).

PASCAL GIRAUDON/STEVEN LOWY—A collaborative conceptual art project that documents the urban environment with monoprints and film in diptychs and triptych; through 6/16. Portico, 139 Spring St. (941-1444).

GEORGE D. GREEN—New constructed paintings; through 5/30. Meisel, 141 Prince St. (677-1340).

STEFAN GRITSCH—Pencil drawings and paintings cast from shredded old paintings; through 5/30. Roeder, 545 Broadway (925-6098).

JAN GROTH—Recent drawings, tapestries, and sculpture; through 6/6. Brown, 23 Watts St. (219-1060).

PETER HALLEY—New paintings that incorporate an expanded range of color and configurations; through 6/27. Gagosian, 136 Wooster St. (228-2828).

IONE HANEY—Paintings in oil and metallic leaf on black-and-white photographs; through 6/9. Bace, 2 Bond St. (388-9755).

JACQUELINE HUMPHRIES—Recent paintings; through 6/20. Good, 532 Broadway (941-8066).

GARY KOMARIN—Multi-layered abstract paintings; through 6/27. Klarfeld Perry, 472 Broome St. (941-0303).

HUNG LIU—Paintings and sculpture based on turn-of-the-century photographs of young prostitutes in China; through 6/27. Steinbaum, 132 Greene St. (431-4224).

BYRON KIM/KIKI SMITH—192 "Skin" paintings executed from life/A cast aluminum diptych representing 3000 square inches of skin, the total surface area of the average human. Through 6/6. A/C Project Room, 580 Broadway (226-7271).

DENNIS KOWALSKI—Wall pieces and sculpture; through 5/30. Morrison, 59 Thompson St. (274-9059).

DAVID KROLL—Still-life and landscape paintings that prophesy the end of nature; through 5/30. Jamison/Thomas, 588 Broadway (925-1055).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

LI LIN LEE—Paintings on burlap and canvas and works on paper; through 6/13. Donahue, 560 Broadway (226-1111).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

GLENN LIGON/JUDY PFAFF—New paintings/A new sculpture installation. Through 6/6. Protetch, 560 Broadway (966-5454).

JOHN LINDELL—Works that explore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966-9006).

ANA LINNEMANN—An installation that uses objects to instigate a process of aging and eradication; through 6/19. Yi, 249 Centre St. (334-5189).

PAUL LUCCHESI—Paintings and sculpture that explore the pull between heaven and hell and the influence of religion on contemporary culture; through 5/30. Bridgewater/Lustberg, 529 Broadway (941-6355).

MARK MAHOSKEY—Recent landscapes painted on wood panels and mounted within frames painted by the artist; through 5/30. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

ROBERT MCCURDY—Wall and floor sculptures in cast aluminum, iron, and steel; through 5/30. Shainman, 560 Broadway (966-3866).

HOLLY MILLER—Lyrical abstract paintings on aluminum; through 5/30. Arena, 128 Wooster St. (226-1420).

CURTIS MITCHELL—An installation that is an investigation of urban materials and domestic objects in a state of repair and disrepair; through 6/13. Rosen, 130 Prince St. (941-0203).

ROBERT MORRIS—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966-6160).

STEPHEN MUELLER—Recent abstract paintings; through 5/30. Nosei, 100 Prince St. (431-9253).

GUSTAVO MUNROY/ALBERTO VENEGAS—Painted woodblocks/Fresco paintings on stones that have fallen from old buildings; 5/28–6/27. Cavin-Morris, 560 Broadway (226-3768).

MARKUS OEHLEN—Large-scale drawings; 5/28–6/26. Nolan, 560 Broadway (925-6190).

JONATHAN PHILLIPS/GINNIE GARDINER—New paintings by both. Through 6/20. Staempfli, 415 W. Broadway (941-7100).

PETER REGINATO—Recent painted steel sculpture; through 5/30. The Exhibition Space at 112 Greene St. (966-3864).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage*, Franz Kafka's *Amerika*, and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

SUSAN ROTHENBERG—New abstract paintings with figurative elements; through 5/30. Sperone Westwater, 142 Greene St. (431-3685).

EDWIN RUDA—Recent abstract paintings that explore relationships between color and form; through 6/23. Kelly, 591 Broadway (226-1660).

CHRISTY RUPP/GARY SCHNEIDER—Recent sculpture that focuses on pollution and its effect on the environment/Photographs derived from 18th and 19th-century engravings and watercolors; 5/28–6/27. P.P.O.W., 532 Broadway (941-8642).

ARSEN SAVADOV/GEORGII SENCHENKO—Collaborative installations by two Ukrainian artists that are intended as a farewell to the art of the 1980s; through 6/14. Beran-E.N., 138 Greene St. (431-1010).

ALAN SCARRITT—Drawings and sculptures that combine photography, text, light, steel, and glass; through 6/29. Engelhorn, 591 Broadway (966-6882).

JULIAN SCHNABEL—New paintings from his "Hurricane Bob" series; 5/28–6/26. Pace, 142 Greene St. (431-9224).

HAROLD SHAPINSKY—Recent abstract drawings; through 5/30. Helander, 415 W. Broadway (966-9797).

KIKI SMITH—New work; through 6/3. Fawbush, 76 Grand St. (274-0660).

JESSICA STOCKHOLDER—An installation with sculpture and wall painting; through 6/6. American Fine Arts Co., 40 Wooster St. (941-0401).

MARK TANSEY—New paintings that refer to historical events; through 5/30. Marcus, 578 Broadway (226-3200).

MASAMI TERAOKA—Watercolors inspired by the Japanese ukiyo-e woodblock print that refer to the AIDS crisis, censorship, and other contemporary issues; through 6/24. Auchincloss, 558 Broadway (966-7753).

ARIE VAN SELM—Paintings of abstracted silhouettes in which layers of washes and pure pigment combine to create fluctuating surface effects; through 5/30. M-13, 72 Greene St. (925-3007).

JOHN VIRTUE—Large multi-paneled black-and-white renderings of landscape based on the artist's walks through the rural countryside surrounding his home in Devonshire, England; through 5/30. Louver, 130 Prince St. (925-9205).

JIM WAID—Recent abstract paintings based on nature; through 6/13. Rosenberg, 115 Wooster St. (431-4838).

SUE WILLIAMS—New paintings, sculpture, and drawings that focus on themes of violence and abuse; through 5/30. 303, 89 Greene St. (966-5605).

PURVIS YOUNG—Drawings on the pages of discarded books by this self-taught Miami artist; through 6/27. Ricco/Maresca, 105 Hudson St. (219-2756).

ELYN ZIMMERMAN—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334-5155).

Other

CAROL Z. BRODY—Abstract watercolors; through 6/12. Pen and Brush, 16 E. 10th St. (475-3669).

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; 5/28–9/30. Wave Hill, 675 W. 252nd St. (549-3200).

SPRING HURLBUT—Recent sculpture that investigates the origins of architectural ornamentation, incorporating ornamental molding, bones, eggs, horns, and other materials; through 6/26. Municipal Art Society, 457 Madison Ave. (206-6674).

KIEIJI ITO/SERRANO-BOU—An installation that explores the passage from the familial nest to social responsibility/Works made with recycled plastics. Through 5/31. ApE, 9 Bond St. (505-8950).

JERRY KEARNS—Paintings and lithographs from 1983–1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960-8732).

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; through 5/29, and 6/8–30. City University Graduate Center Mall, 33 W. 42nd St. (642-2634).

FRANCESCO PISTOLESI—New works; through 6/6. The Gallery, Three Zero, 30 Bond St. (505-9656).

HAROLD SHAPINSKY—A retrospective of Abstract Expressionist paintings; through 6/27. The National Arts Club, 15 Gramercy Park South (475-3424), Mon.–Sat. 12–6.

YEHUDA BEN-YEHUDA—Figurative paintings from the past thirty years; through 6/7. La Galeria, 6 E. 1st St. (505-2476), Wed.–Sun. 1–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—The Mark Hotel, 25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Davie, Hitchens, Hodgkin, Nicholson, Scott, others; through 6/27.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by Bellows, Henri, Sloan; through 6/27.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Watercolors by British artists of the 18th, 19th, and 20th centuries, including Bell, Freud, Gainsborough, John, Turner, Varley, others; through 6/5.

ELKON—18 E. 81st St. (535-3940). Works on paper by Balthus, Botero, Dubuffet, Gilot, Matisse, Motherwell, Picasso, Tapies, others; through 6/6.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Works that depict the male nude, by Bergt, Cadmus, Connelly, Freud, Kardon, McNeely, Resika, Trieff, Wong, others; through 6/5.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0413). "Landscapes Real and Imagined," with works by Felderman, Mantooth, Stefan-Cole, Watler; through 6/20.

SHEPHERD—21 E. 84th St. (861-4050). European paintings, drawings, and sculpture, by Beran, Chatallon, Granet, Hertel, Wittmer, Falguiere, Wijnants; through 6/20.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875–1925"; "American Modern and Contemporary Artists, 1920s–1980s"; through 6/27.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; through 5/30.

AMERICAS SOCIETY—680 Park Ave. (249-8950). "*Barroco de la Nueva Granada,*" *with colonial art from* Colombia and Equador; through 7/12.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

DE NAGY—41 W. 57th St. (421-3780). Works by Martin, Milder, Miller; through 5/28.

DEUTSCH—29 W. 57th St. (754-6660. "American Cubism: 1909–49," with paintings and sculpture by Archipenko, Demuth, Marin, Roszak, Zorach, Weber, others; through 6/3.

EMMERICH—41 E. 57th St. (752-0124). Table-top sculpture by Alechinsky, Arp, Calder, Di Suvero, Ginnever, Hepworth, Noguchi. Picasso, Wilmarth, others; though 6/26.

HAIME—41 E. 57th St. (888-3550). 10th anniversary exhibition, with works by Caballero, Dunoyer, Kadishman, Larraz, Merlino, Reice, Sutil, Tacia, Vari, others; through 6/15.

HAMMER—33 W. 57th St. (644-4400). Works from the past 100 years by 26 Argentinian artists; through 6/19.

MCKEE—745 Fifth Ave. (688-5951). Works by gallery artists; through 6/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

RAYBURN FOUNDATION—41 E. 57th St. (832-7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

REECE—24 W. 57th St. (333-5830). Works by Cifolelli, Gaughran, Levinstone; through 6/6.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

ROSS—50 W. 57th St. (307-0400). Works by artists who use transparent material in a variety of forms, including Bauermeister, Dill, Grimes, Hristoff, Knowlton, Luce, Minter, Name, Sonnier, Stone, Wilmarth, others; through 6/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

SoHo and TriBeCa

ALAN—524 Broadway (226–5145). Works by Decredico, Martin, Mazal, Valincius; through 6/6.

ALEXANDER—59 Wooster St. (925-4338). Works by Bordo, Dorner, Guzman, Lemieux, Mullican, Raetz, Ruckriem, Zaugg; through 7/10.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doogan, Sakoguchi; through 6/20.

ARTISTS' MUSEUM—240 Centre St. (925-4322), Tue.–Sat. 12–6. "Color as Subject," with works by Blaine, DeNiro, Freilicher, Matthiasdottir, Phillips, Resika, others; through 6/1.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "Cognitive Abstraction," with works by Costan, Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

BITTER-LARKIN—597 Broadway (219-0150). "Painterly Object," with works by Allain, Black, Craven, Meyer, Thulin, Turkle, West; through 6/6.

ERGANE—469 W. Broadway (228-9600). Works by Arranz-Bravo, Basquiat, Francis, Haring, Kafanov, Mabe, Pizzi; 6/1–30.

GALLOZZI—203 W. Houston St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935–55, including Moore, Piper, Sutherland, others; through 6/20.

GORNEY—100 Greene St. (966-4480). Works by Clegg & Guttmann, Robbins, Zobernig; through 5/30.

HAWKINS—448 W. Broadway (477-5699). "The Pop Body," with works by Borrok, Durward, Erman, Mitchell, Semmes, Warwick, Wynne; through 6/11.

HUMPHREY—594 Broadway (226-5360). Works by six Latin American women artists, including Delgado, Grilo, Parra, Porter, Sanin, Tiscornia; through 6/6.

KLAGSBRUN—51 Greene St. (925-5157). Works by Lidrbach, Mosher, Oppenheim; 5/27–6/30.

LEDISFLAM—584 Broadway (925-2806). Works on paper by Acheson, Adkins, Engels, Harrison, Mannarino, Mann, Masters, McGill, Sillman, Smith, others; 5/28–6/27.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Berkenblit, Oehlen, Rockman, Taaffe, Wool; through 6/5.

MARUNOUCHI—560 Broadway (274-8087). Works by Baker, Dupuis, Gagnon, Ishibashi, Rice, Vaux, others; through 6/6.

PERLOW—560 Broadway (941-1220). Works on paper by Boris, Greene, Gwyn, Kahn, Pace, Resika, Welliver; through 6/13.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

STEINGLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; 5/30–7/31.

STELLWEG—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

TELLER—568 Broadway (941-7335). Lithographs from the 1930s and 1940s by Will Barnet and by artists for whom he printed, including Ajay, Bourgeois, Gropper, Moore, Schrag, others; through 6/5.

TOLL—146 Greene St. (431-1788). "Hand & Eye-Modeled Sculpture," with sculpture by Bourgeois, Cemin, Consagra, Kirili, De Kooning, Pondick, West, Winer; through 6/6.

TRENKMANN—189 Lafayette St. (274-8273). "Land," with paintings by Edelman, Kahn, Leaf, Martin, Price, Taylor, others; 6/3–27.

TRIBECA 148—148 Duane St. (406-4073). Works by Ayre, Brinson, Devine, Haley, Moore, others; through 6/13.

WEBER—142 Greene St. (966-6115). Works by Allen, Buren, Fulton, Haacke, Jetelova, Kendrick, LeWitt, McCollum, Smithson; through 6/20.

Other

ART SPACE—467 Amsterdam Ave. (795-7735). Paintings by Braes, Evans, Frady, Glantzman, Mulhern, Willis; through 6/21.

COLUMBIA UNIVERSITY—Broadway and 116th St. (854-7288), Wed.–Sun. 1–5. Japanese art from the collections of Columbia University, by Hiroshige, Hokusai, Harunobu, Gakutei, Kunisada, Utamaro, Eishi, others; through 6/12.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Baj, Breton, Benoit, Man Ray, Penrose, Tanning, others; through 6/27.

EMPIRE-FULTON FERRY STATE PARK—New Dock St. on the East River, Brooklyn, daily 10–6. Brooklyn Waterfront Artists Coalition's "Tenth Anniversary Outdoor Sculpture Show"; through 6/28.

INTAR—420 W. 42nd St. (695-6135). "The Migrations of Meaning: Part III," with works by Bates, dos Santos, Lathern; through 6/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

JENNIFER BOLANDE—New photographs; through 6/13. Metro Pictures, 150 Greene St. (925-8335).

MARILYN BRIDGES—Aerial photographs of Nazca, Machu Picchu, Stonehenge, pyramids in Mexico and Egypt, and temples in Greece; through 7/14. New York Open Center, 83 Spring St. (219-2527).

ADAM FUSS—Recent cibachrome photograms that depict silhouettes of babies swimming in pools of golden liquid; through 6/6. Miller, 41 E. 57th St. (980-5454).

GAYLEN GERBER/CERITH WYN EVANS—Recent photographs that render an object nearly invisible/Works in which strips of videotape are hung in front of movie lamps. Through 6/6. Wooster Gardens, 40 Wooster St. (941-6210).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939–89"; "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

MARK KANE—Photographs of the New Mexico landscape; 6/2–27. Nikon House, 620 Fifth Ave. (586-3907).

ANDRE KERTESZ—Black-and-white photographs taken in Hungary, Paris, and New York; through 6/20. Staley-Wise, 560 Broadway (966-6223).

ZOE LEONARD—Photographs that investigate the human condition and the social forces behind it; through 6/3. Cooper, 155 Wooster St. (674-0766).

EDWARD MAXEY—Recent photographs from his "Undercurrents" series; through 5/30. Danziger, 415 W. Broadway (226-0056).

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. "Rated X," with photographs by Kroll, Lupino, Mapplethorpe, Montanari, others; through 6/27.

ARNOLD NEWMAN—Vintage photographs, including portraits of Truman Capote, Piet Mondrian, Marilyn Monroe, Georgia O'Keeffe, Pablo Picasso, Igor Stravinsky, and others; through 5/30. Greenberg, 120 Wooster St. (334-0010).

LAURIE NOVAK—Large-scale color photographs of reconstructed images drawn from her own experiences; 5/28–7/3. Baum, 588 Broadway (219-9854).

P.S. 122—150 First Ave. (228-4150). Photographs by Czarnecki, Kippen, Rubin; through 6/14.

RICE—325 W. 11th St. (366-6660). "Safe Place," with photographs by Gallagher, Rice, Tinglin, Van Riper, West; through 6/15.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

CINDY SHERMAN—Portraits from the 1980s; through 6/13. Horan, 35 E. 67th St. (517-9410).

LORNA SIMPSON—Recent color Polaroids and an installation; through 6/20. Baer, 476 Broome St. (431-4774).

SANDY SKOGLUND—New still lifes of food; through 6/19. Borden, 560 Broadway (431-0166).

SPANISH INSTITUTE—684 Park Ave. (628-0420), Mon.–Sat. 11–6. "The Spanish Vision: Contemporary Art Photography, 1970–1990," with works by Aparicio, Fontcuberta, Polo, Torrens, Vargas, others; through 5/30.

MICHAEL SPANO—Grids made up of multiple gelatin silver prints depicting photograms of tabloid headlines; through 6/30. Miller, 138 Spring St. (226-1220).

SWISS INSTITUTE—35 W. 67th St. (496-1759), daily 2–7, closed Wed. Photographs of American artists by Burckhardt, Isler, Kayser; through 6/30.

PHILIP TSIARAS—A survey of photoworks from 1980–90; through 6/12. TriBeCa, 51 Hudson St. (233-5858).

CHERYL VAN HOOVEN—Large-scale manipulated color photographs of American scenes, at the Midtown Y, 344 E. 14th St. (674-7200), through 5/31, and Puchong, 36a Third Ave. (982-1811), through 6/3.

ANDY WARHOL—Photographs from the 1970s and 1980s, of Mick Jagger, Truman Capote, Liza Minnelli, and others; through 6/13. Pace/MacGill, 32 E. 57th St. (759-7999).

ZABRISKIE—724 Fifth Ave. (307-7430). "Multiple Exposure: The Group Portrait in Photography," with works by Arbus, Barney, Erwitt, Namuth, Penn, Winogrand, others; through 6/27.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 9/30: "Robert Kushner's Changing 'Seasons.' " Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Aquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus." Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. 6/2–8/2: "Artist in the Marketplace"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." 5/29–9/6: "Jin Soo Kim: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Closed for restoration; will re-open 6/28.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Thur., Sat. 10 a.m.–5, Fri. 10 a.m.–9, Sun. 12–5.$2, children $1. Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 6/21: "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 7/2: "Japanese Folk Art: A Triumph of Simplicity."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna." Through 7/12: "Korean Ceramics from the Ataka Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "New York Beauties: Quilts from the Empire State."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 6/2: "Projects: Matthew McCaslin." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 6/30: "Projects: Felix Gonzalez-Torres."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika'." Through 6/14: "Robin Stanaway."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30/92: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/10: "The Power of the City/The City of Power."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/27 at 10 a.m. and 2: "19th-Century Paintings." On view from 5/23. 5/28 at 10 a.m. and 2: "Important American Paintings, Drawings, and Sculpture of the 18th, 19th, and 20th Centuries." On view from 5/23. 6/2 at 10 a.m.: "Fine Chinese Paintings and Calligraphy." On view from 5/30.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/1 at 1: "English and Oriental Furniture and Decorative Objects." On view from 5/30.

DOYLE—175 E. 87th St. (427-2730). Next sale on 6/3.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/27 at 10:15 a.m. and 2: "American Paintings." On view from 5/23. 5/28 at 10:15 a.m. and 2: "19th-Century Paintings." On view from 5/23. 5/29 at 10:15 a.m. and 2: "Paperweights." On view from 5/23.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 27

WYNTON MARSALIS—The trumpeter performs *In This House/On This Morning,* his new work commissioned by Lincoln Center. With saxophonists Todd Williams, Wes Anderson, trombonist Wycliffe Gordon, pianist Eric Reed, bassist Reginald Veal, and drummer Herlin Riley. Avery Fisher Hall at 9. $25–$40.

LOU REED—Radio City Music Hall at 8. $25.

"THE FAMILY TRADITION"—Carnegie Hall Folk Festival opens with three Southern families, Sid and Stephen Selvidge, Turner and Lynn Foddrell, and the Bill Sky Family, performing music from their particular region. Folk, blues, gospel. Weill Recital Hall at 8. $20.

CHER—The Paramount at 8. $29.50–$50.

GARY MOORE AND THE MIDNIGHT BLUES BAND—With blues guitarist Albert Collins. Beacon Theatre, Broadway and 74th St. (496-7070), at 7:30. $25, $35.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. The concert version of Vivaldi's *La Senna Festeggiante.* Featuring soloists Ara Berberian, Pamela Myers, Jane Bunnell. Alice Tully Hall at 8. $18–$25.

MIRIAM CONTI, pianist. Three works of Ginastera; Benjamin Lees's *Odyssey* No. 1; premiere of *Odyssey* No. 2; Scriabin's Etudes; Schumann's *Kreisleriana,* Op. 16; others. Merkin Concert Hall at 8. $10.

NEW YORK DEBUT ORCHESTRA, Roberto de Barros conductor; with violinist Sergei de Carvalho, oboist Mischa Mamedov. Works by Bellini, Brahms, Bach, Boccherini. New York Society for Ethical Culture, Central Park West and 64th St. (459-4852), at 8. $15.

RUSSIAN MUSICAL ARTS SOCIETY, Nicolai Kachanov conductor. Choral music of Vladimir Ryabov, Victor Copytsko, and Vladimir Ussachevsky. Church of the Good Shepherd, 240 E. 31st St. (689-1595), at 8. $10.

LINCOLN CENTER JAZZ ORCHESTRA—Featuring trumpeter Wynton Marsalis. Damrosch Park, Amsterdam Ave. and 62nd St., at 12:30. Free.

Thursday, May 28

NEW RENAISSANCE CHAMBER ORCHESTRA—Featuring percussionist Randall Crafton, flutist Janet Axelrod, clarinetist Amy Platt; with composers George Crumb, David Amram, Mark Grant. All-American composer program, including Crumb's *Eleven Echoes of Autumn;* plus, works by Copland, Grant, John Bergano, and Amram. Weill Recital Hall at 8. $12.

CHER—See 5/27.

MAYA BEISER, cellist (N.Y. debut). Works by Lutoslawski, Joaquin Nin, Janacek, Debussy, Shostakovich, David Lang. 92nd St. Y at 8. $12.50, $25.

NEW YORK YOUTH SYMPHONY—Six chamber groups perform works by Berger, Brahms, Hindemith, Schubert, and a premiere by Elena Louise Ruehr. Merkin Concert Hall at 8. Free; tickets required.

BARROS CLASSICAL CONSORT—Featuring fortepianist Max Barros; with tenor Robert White, cellist Anssi Karttunen, others. All-Beethoven program: Allegretto for Fortepiano Trio; Sonata for Violin and Fortepiano in F; Variations for Fortepiano Trio in E-flat; "An die Ferne Geliebte"; Fortepiano Trio No. 3 in C Minor, New York Society for Ethical Culture, Central Park West and 64th St. (459-4852), at 8. $15.

ORRA, chamber ensemble; featuring bass Ryan Allen, baritone Kevin Deas, tenor Stephen Oosting. Concert performance of two operas by Russell Currie: the premiere of *Caliban; The Cask of Amontillado.* Greenwich House, 27 Barrow St. (330-8772), at 8. $12.

ART MOB, Frank Linquist conductor. The *a cappella* group performs Lindquist's setting of "The Cuckoo Song" from Shakespeare's *Love's Labours Lost;* Alexander Pope's "Despair"; Dylan Thomas's "Do Not Go Gentle Into That Good Night"; others. Nicole Klagsbrun Gallery, 51 Greene St., between Grand and Broome Sts. (925-5157), at 7. Donation requested.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Phillip Bush, cellist Christopher Costanza, violist Paul Neubauer, oboist Peggy Pearson. C. M. Loeffler's Two Rhapsodies for Oboe, Viola, and Piano; Saint-Saens's Sonata for Oboe and Piano, Op. 116; Dvorak's Piano Quartet in E-flat, Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, May 29

"WORKIN' IN A COAL MINE"—The Carnegie Hall Folk Festival continues with singer-songwriters Hazel Dickens, Nomonde Ngubo, and the Rabbit Pea Pickers, who tell their stories of the coal mine, and perform bluegrass music. Weill Recital Hall at 8. $20.

ALBERT CORTEZ AND FACUNDO CABRAL—The singer-composers perform love songs and satirical songs. Avery Fisher Hall at 8. $25–$35.

CHER—See 5/27.

DICAPO OPERA, Michael Capasso director; featuring vocalists Larry Raiken, Jeanie Bowers. Operetta review *And Then the Merry Widow Waltzed,* featuring selections from Franz Lehar, Stephen Sondheim, Victor Herbert, Rudolf Friml, Sigmund Romberg, George Gershwin, Leonard Bernstein. Dicapo Theatre at St. Jean Baptiste, 184 E. 76th St. (759-7652), at 8. $15.

SABAH FAKHRI—With his ensemble, the singer performs classical and love songs, plus instrumental music from the Arab world. Town Hall at 8. $20–$30.

NEW YORK CHAMBER ENSEMBLE—Works by Copland, Michael Ruszczynski, Joan Towers. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $15.

ORRA—See 5/28.

ART MOB—See 5/28.

Saturday, May 30

VLADISLAV KOVALSKY, pianist. Works by Beethoven, Scriabin, Schumann, Rachmaninov. Weill Recital Hall at 8:30. $12.

ELENA LETNANOVA, pianist (N.Y. debut). Works by Bartok, Liszt, Scriabin, Federico Mompou, Khatchaturian, Cage, Smetana. Weill Recital Hall at 5:30. $12.

ANNA-MARIA RAVNOPOLSKA, harpist (N.Y. debut). Works by Simeon Pironkoff, Antoine Francisque, Bach, Tournier, Smetana. Weill Recital Hall at 2. $12.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y, Gerard Schwarz conductor; with violinist Elmar Oliveira, clarinetist David Singer. Honegger's Symphony No. 2; Bruch's Violin Concerto No. 1 in G Minor; Henri Lazarof's Clarinet Concerto; Mozart's Symphony No. 39 in E-flat. 92nd St. Y at 8. $25, $30.

"A WORLD OF PERCUSSION"—Featuring percussionists Glen Velez, Trichy Sankaran, violinist Shankar, singer and bata-drum player Orlando "Puntilla" Rios, LadyGourd Sangoma, didgeridoo (Australian trumpet) player Adam Pack. Symphony Space at 8. $15.

DICAPO OPERA—See 5/29.

I CANTORI, Mark Shapiro director; featuring soprano Gianna Corbisiero, tenor Steven Tharp, pianist Jeanne Golan. Frank Martin's *Le Vin Herbe.* St. Peter's Church at Citicorp, Lexington Ave. and 54th St. (718-636-4132), at 8. $15.

CHER—See 5/27.

ORRA—See 5/28.

JAH LEVI AND HIGHER REASONING—Seaport Line's "Music on Water" concert. Cruises leave from Pier 16, South Street Seaport (385-0791), at 8:30 and 11. $20.

AMY RUBIN, composer-pianist; with guitarist Steve Salerno, percussionist Robert "Tigger" Benford. New works for piano; plus, ensemble compositions. Roulette, Broadway and White St. (219-8242), at 9. $12.

ART MOB—See 5/28. Tonight at 6:30.

"ON TIME"—Featuring swing drummer David "Panama" Francis and the Savoy Sultans, percussionist Max Roach, the Dirty Dozen Brass Band. Percussion from traditional jazz of the New Orleans period through contemporary jazz. BAM Opera House, 30 Lafayette St., Brooklyn (718-636-4100), at 8. $10–$24.

"INTERJAM '92"—All-day multicultural festival, featuring the Japanese drumming of Soh Daiko, Brian Kramer and the Bluesmasters, rap group East Coast Package, contemporary freedom singers Serious Bizness, others. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-499-7050), at 3. Free.

Sunday, May 31

"SONGS TO JERUSALEM"—A tribute the 25th anniversary of the re-unification of Jerusalem, featuring the National Jewish Chorale and Orchestra, Matthew Lazar conductor; with Alberto Mizrahi and Elie Wiesel; soprano Lisa Hest, baritone Charles Orborne. Robert Starer's *Ariel: Visions of Isaiah.* Also, contemporary and popular songs in Hebrew, Yiddish, Ladino, and Russian. Carnegie Hall at 2:30. $13–$50.

NEW YORK CHAMBER SMYPHONY OF THE 92nd ST. Y—See 5/30. Today at 3.

ANNA SINGER, soprano. Weill Recital Hall at 8:30. $10.

ALL-CITY HIGH SCHOOL CHORUS AND ORCHESTRA—Works by Rossini, Beethoven, Haydn, Palestrina, Britten, others. Alice Tully Hall at 2:30. Free.

JUSTIN KOLB, pianist. Works by Paul Alan Levi, Galuppi, Copland/Bernstein, Starer, Debussy, Liszt. Merkin Concert Hall at 3. $15.

DICAPO OPERA—See 5/29.

CHER—See 5/27.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; with the Stonewall Chorale. Beethoven's Symphony No. 9 in D Minor. Julia Richman High School, 317 E. 67th St. (969-0197), at 3. $10.

RUSSIAN MUSICAL ARTS SOCIETY—See 5/27. Today at Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3.

VIRTUOSI QUINTET—Works by Barber, Hindemith, and Stephen Paulus. The Cornerstone Center, 178 Bennett Ave., at 189th St. (923-5757), at 3. $7.

"NEW YORK FESTIVAL OF SONG"—Sopranos Amy Burton, Karen Holvik, baritone Nathaniel Watson, and others perform Paul Bowles's *A Picnic Cantata;* Andre Messager's *L'Amour Masque.* Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

KATHLEEN O'SULLIVAN, soprano/**MARK MOLITERNO,** baritone; with pianist William Lewis. Arias and duets from *The Barber of Seville; Madame Butterfly;* plus, classic Italian songs, and great Broadway hits. St. Joseph's School Auditorium, 420 E. 87th St., between York and First Aves. (289-6030), at 4. $8.

NEW YORK MADRIGAL SINGERS, Erik-Peter Mortensen conductor. Works by Victoria, Guerrero, Franco, Magalhaes, Cardoso. Notre Dame Church, 415 W. 114th St. (866-1500), at 3. Donation requested.

CALVIN HAMPTON MEMORIAL CHORUS, Harry Huff conductor. Hampton's *Ascendit; A Voice Came from Heaven; This Was the First Sign;* others. Calvary Episcopal Church, 61 Gramercy Park (475-1216), at 8. $10.

BARGEMUSIC—See 5/28. Today at 4. $18.

Monday, June 1

INDIGO GIRLS—With singer-songwriter Matthew Sweet. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. Sold out.

"STRINGS FROM THE EAST AND STRINGS FROM THE WEST"—Featuring violinist Asako Urushihara; with koto virtuoso Miki Maruta playing the premiere of a work by Lowell Liebermann. Steinway Hall, 109 West 57th St., at 7. $50, which includes post-performance supper. Must call 369-3911 for tickets.

CENTRAL CITY CHORUS, Charles Pilling conductor; featuring mezzo-soprano Alexandra Montano, soprano Rita Lilly, tenor Patrick Romano, countertenor Jeffrey Dooley. A concert performance of Purcell's *Dido and Aeneas;* Purcell's Ode for St. Cecilia's Day, "Welcome to All the Pleasures." Central Presbyterian Church, Park Ave. and 64th St. (838-0808), at 8. $10.

MAGIC CIRCLE REPERTORY ENSEMBLE—Various artists from the ensemble perform excerpts from traditional and contemporary operas. Mark Goodson Theater, 2 Columbus Circle (245-1257), at 12:30. Free.

"SUMMER SINGS"—The audience joins the West Village Chorale and the Columbia Festival Orchestra in singing Handel's *Judas Maccabeus;* Durufle's *Requiem;* featuring conductor Gwen Gould. Church of St. Luke's, 487 Hudson St. (718-499-6313), at 7:30. $7.

Tuesday, June 2

"WORKIN' ON THE RAILROAD"—The Carnegie Hall Folk Festival continues with the Gandy Dancers demonstrating their craft and the music calls and responses they used on their railroad job; with guitarist-storyteller U. Utah Phillips. Carnegie Hall at 8. $20.

INDIGO GIRLS—See 6/1. Sold out.

ST. LUKE'S CHAMBER ENSEMBLE—Ravel's Sonatine; Beethoven's Septet, Op. 20; premiere of Anthony Davis's *Litany of Sins.* Merkin Concert Hall at 8. $12.

NORTH/SOUTH CONSONANCE ENSEMBLE—All-Stefan Wolpe program: *Music of Stasis; Tricle; Tlapizalli; Mosaico Latinoamericano;* others. Christ and St. Stephen Church, 120 W. 69th St. (787-0517), at 8. $9.

OPERA

CONRAD CUMMINGS—Cummings's *Photo-Op.* LaMama Annex Theater, 74A E. 4th St. (254-6468). 5/28–5/31 at 7:30. $12–$15.

DICAPO OPERA THEATER—See "Concerts," 5/29, 5/30, 5/31.

FLYING HORSE HONAN OPERA TROUPE—With Wang Hai-ling. *Hanging Paintings; The Palanquin Journey; The Full Moon; The Betrayal of Kuei Ying.* Taipei Theater, 1221 Ave. of the Americas, between 48th and 49th Sts. (373-1850), at 7:30. $8.

ORRA—See "Concerts," 5/28, 5/29, 5/30.

IL PICCOLO TEATRO DELL'OPERA—Benjamin Britten's *Noye's Fludde.* Church of St. Mary the Virgin, 145 W. 46th St. (718-643-7775). 5/29 at 8; 5/30 at 1, 3. $15.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets: $8–$58. 5/27 at 8: Diamond Project program, featuring David Allan's *Reunions;* LaFosse's *I Have My Own Room;* Lynne Taylor-Corbett's *Mercury.* 5/28 at 7:30: Spring Gala, featuring *Reunions;* Martins's *Jeu de Cartes;* a work by William Forsythe; tickets: $27 to $2,500 benefit tickets. 5/29 at 8: Richard Tanner's *Ancient Airs and Dances; Mercury;* a work by John Alleyne. 5/30 at 2: Miriam Mahdaviani's *Images; Reunions;* works by Bart Cook, Forsythe. 5/30 at 8: *Ancient Airs and Dances; Jeu de Cartes;* Toni Pimble's *Two's Company;* a work by Alexandre Proia. 5/31 at 1: *Images; Jeu de Cartes;* works by Alleyne, Proia. 5/31 at 7: *Two's Company; I Have My Own Room; Mercury;* a work by Cook. 6/2 at 8: Balanchine's *Donizetti Variations;* Martins's *The Waltz Project; Symphony in C.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: $16–$65. 5/27 at 2, 8: Act II of *Swan Lake;* Anthony Tudor's *Undertow;* Act III of *Raymonda.* 5/28 at 8: Act II of *Swan Lake; Grass;* Act III of *Raymonda.* 5/29 at 9; 5/30 at 2, 8; 6/1, 6/2 at 8: *The Sleeping Beauty.*

Iso Dance

JOYCE THEATER—5/26–5/31. Tickets: $23. 5/26–5/30 at 8; 5/30, 5/31 at 2; 5/31 at 7:30: N.Y. premiere of Jamey Hampton/Ashley Roland's *Slow Fade to Roger;* Daniel Ezralow's *Trazom!;* Roland's *Madame Morphose;* Hampton/Ezralow's *Woomen; Night Thoughts,* a collaboration between Ezralow, Hampton, Roland, Morleigh Steinberg.

Other

ANN ARBOR DANCE WORKS—Featuring Lucas Hoving's *Icarus,* reconstructed by Gay Delanghe. Also, works by Jessica Fogel, Peter Sparling, Linda Spriggs. Cunningham Studio, 55 Bethune St. (924-0077). 5/30, 5/31 at 8. $10.

DAVID PARKER AND LYNN SHAPIRO—Parker's *Bang; Under;* Shapiro's *Orchids; Silent Night; Under Ice;* others. DIA Center for the Arts, 155 Mercer St. (727-0458). 5/28, 5/29 at 8. $10.

BRUNGARD AND EVANS—Lori Brungard's revival of *Arrest;* premieres of *Flesh and Blood; Mooncalf;* John Evans's *So Low;* premiere of *Descending.* Also, Jennifer Keller's *Taking Time Checks.* Hudson Guild Theatre, 441 W. 26th St. (924-0077). 5/28–5/30 at 8. $10.

KEIKO FUJII DANCE COMPANY—N.Y. premiere of Fujii's *Kanon,* a contemporary dance work about rebirth and redemption. Alice Tully Hall at 8. $15–$35.

NAI-NI CHEN COMPANY—Premieres of Chen's *Du; Liu.* St. Mark's Church, Second Ave. and 10th St. (529-2318). 5/28–5/31 at 8. $10.

"XDANCE ★ XDIALOGUE = 2X EXPRESSIONS"—Thelma Hill presents works by minority choreographers, featuring ones from Alvin Ailey, Paul Taylor, and Ballet Hispanico. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/28–5/31 at 8. $12.

PERFORMANCE

KITCHEN—512 W. 19th St. (255-5793). *Flesh Histories,* curated by Tom Kalin. 5/28–5/30 at 8:30. $7.

P.S. 122—150 First Ave. (477-5288). "Avant-Garde-Arama," festival of dance, music, film, and performance. 5/29, 5/30 at 9. $12.

SOLUTIONS TO LAST WEEK'S PUZZLES

M	U	M	B	O	J	U	M	B	O	■	■	■	■	S
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NEW YORK

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. *Jazz nightly.* **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. D daily 4–midnight. **(I–M)** **No credit cards.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MI COCINA—57 Jane St., at Hudson St. (627-8273). Casual. Mexican. Spcls: tamal de acelgas, camarones, enchipotlados, Pechuga con rajas. Res. sug. L Mon.–Fri. noon–4. Br. Sun. 11:30–4. D daily 5–11. Prix fixe daily 5–6:30. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, TM.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

SWAGAT—110 Lexington Ave., bet. 27th–28th Sts. (683-1900). Casual. Indian. Spcls: chicken maharaja, reshmikabab, chicken shashlak. Res. sug. L daily noon–3. D Sun.–Thu. 5–10, Fri.–Sat. to 10:30. **(M)** **AE, CB, DC, MC, TM, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BELLEVUES—496 Ninth Ave., bet. 37th–38th Sts. (967-7850). Casual. French bistro. Spcls: boillabaisse, couscous, profiteroles. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3:30. D Mon.–Sat. 6–midnight, Sun. 5:30–11:30. Pre-theater D 6–7:30. Post-theater D 11–midnight. Private parties for 15–250. **(M)** **MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CINQUANTA—50 E. 50th St. (759-5050). Casual. Italian. Spcls: grilled veal, lobster salad, risotto with melon. Res. sug. L and D Mon.–Sat. noon–11:30, Sun. 5–10:30. Private parties for 10–70. **(M)** **AE, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—*210 E. 43rd St.* (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30

a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon-.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4:30. D daily 4:30–11. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with potato crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, *mushrooms and sweet potato, cider vinegar sauce;* Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditeranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, chicken and waffles. Res. sug. Open for B, L and D Mon.–Thu. 7:30 a.m.–11, Fri.–Sat. 8 a.m.–1 a.m., Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. Jazz Fri.–Sat. **(I-M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I-M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Tea Mon.–Sat. 3–6. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, braised snails, sauteed sea scallops, roasted filet mignon. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

POONA—128 W. 72nd St. (874-7420). Casual. Northern Indian. Spcls: biriani, lamb kurma, chicken makni, begun bhorta. Res. sug. L daily noon–4. D Mon.–Sat. 4–11:30, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The 23rd Street Festival is 5/31 (rain or shine) on 23rd St. from Seventh to Eighth Aves. Sponsored by the Chelsea Jewish Center, this one features arts, crafts, and children's rides. From 10 a.m. to 6. Free (989-6077). . . .**The Village Temple Sisterhood** presents the **Seventh Annual Street Fair** on 5/31, 10 a.m.–5. On E. 12th St. between University Pl. and Broadway. Free (674-2340). . . .**United AIDS Relief Effort** sponsors the **Fourth Annual Lower Second Avenue Summer Festival** on 5/31, 11 a.m.–6. Runs along Second Ave. from 5th to 14th Sts. Free (764-6330). . . .**The Federation of West Side Block Associations** sponsors their **Fifteenth Annual Plantathon and Crafts Fair** on 5/30, 11 a.m.–6. On Broadway from 72nd to 86th Sts. Free (764-6330). . . .**The P.S. 11** offers its **Annual Spring Fair** in Chelsea on 5/29 (rain date 6/5), 3–7:30. On W. 21st St. from Eighth to Ninth Aves. Free (929-1743). . . .**The Queens Occupational Training Center** presents its **Crafts Fair** on 5/27–28, 9:30 a.m.–2. At 41-15 104th St. in Corona. Free (718-424-8584). . . .**The NYC Upper Lab School** sponsors a **Carnivale,** a celebration of food, music, and dance, on 5/30 from 11 a.m. to 4. At 311 E. 82nd St. Free (570-6880). . . .**Culturworks International** presents **Interjam '92,** a festival featuring music, dance, theater, and fine art. Prospect Park Bandshell at 3. Call for more information (718-499-7050). . . .**The American Indian Community House,** 404 Lafayette St., presents **A Night of Traditional Lakota Singing and Dancing** on 6/2 at 8. Features Birgil Kills Straight leading drum groups from the Great Plains. $5 (598-0100). . . .**The Washington Square Outdoor Art Exhibit** continues, 5/30–31, along the following sidewalks of Greenwich Village: on University Pl. from 13th St. to Waverly Pl.; on Washington Sq. East to 3rd St.; on LaGuardia Pl. to Houston St.; and on Fifth Ave. from 8th to 10th Sts. From noon to sundown and free (982-6255). . . .**The Third Annual Pathmark Hispanic Arts Festival** is 5/29–31 at the South Street Seaport; the theme is the music and dance of "Carnaval" throughout Latin America. Festivities begin at the following times: on 5/29, at 10 a.m.; on 5/30, at noon; and on 5/31, at 2. Free (732-7678).

BENEFITS—An Enchanted Garden Ball, a dinner dance to benefit women's and children's health care programs at the **Brooklyn Hospital Center,** is 5/29 at 7. At the Brooklyn Bridge Landing. $300; reserve (718-403-6846). . . .**The New York City Ballet** holds its **Spring Gala** on 5/28 at Lincoln Center's New York State Theater, W. 63rd St. and Columbus Ave. Cocktails began at 6:30 and a performance, featuring works by Peter Martins, William Forsythe, and David Allan, is at 7:30. A supper ball follows at 9:30. $600–$2,500; $8–$150 for the performance only. Reserve (870-5585). . . .**AIDS Walk New York,** a ten kilometer fundraising walkathon benefiting the Gay Men's Health Crisis, is 5/31. Start and finish at the Great Lawn in Central Park; sign-in is 9 a.m. Register (807-WALK). . . .**Children's Miracle Network** holds its **Super Saturday** on Roosevelt Island to benefit pediatric programs at the **New York Hospital-Cornell Medical Center.** On 5/30 from 11 a.m. to 6. Call for more information (614-5107). . . .**The Women's Project,** an organization that creates a supportive environment for women's experiments and ideas, holds its award benefit on 6/1 at 7. Tavern on the Green, W. 67th St. and Central Park W. $300; reserve (838-2660). . . .**The Big Apple Circus** performs in Prospect Park to benefit of the **Brooklyn Center for the Urban Environment.** A party begins at 6; performance is at 7:30. $30–$150; children $20–$25 (718-788-8500). . . .**The American Diabetes Association** holds its **Tour de Cure,** a cycling event, on 5/31 at 8 a.m. Register (914-345-9300). . . .A premiere of Paramount's **Patriot Games,** starring Harrison Ford and Anne Archer, benefits the **Irvington Institute for Medical Research.** On 6/2 at 7:30; a buffet dinner follows at Tavern on the Green, W. 67th St. and Central Park W. $300; reserve (758-8250). . . .**The Miami Project to Cure Paralysis** presents its **First Annual Grand Slam for a Cure,** a cocktail reception to benefit the Nick and Marc Buoniconti Fund, on 5/28, 6–10. At Rusty Staub's on Fifth, 575 Fifth Ave. $75, $90 (489-3555). . . .**Carnegie Hall** presents a **Spring Luncheon** to benefit its **Children's Education Program** on 5/27. A concert in Carnegie Hall at noon is followed by a luncheon. $150 (903-9650).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Project, St. Mark's Church, Second Ave. and 10th St., presents **Jim Brodey** (*Blues of the Egyptian Sky*) and poet **John Godfrey** (*Dabble*) on 5/27 at 8; a reading by **Richard Foreman** to celebrate the publication of *Unbalancing Acts: Foundations for a Theater* on 5/29 at 10:30; a **Memorial for Douglas Woolf,** featuring readings by Sandra Braman and Robert Creeley, is 5/31 from 3 to 6; and **Anna Homler,** an intermedia artist, and **Anne Tardos,** a computer artist, on 6/1 at 8. $5 (674-0910). . . .**The New-York Historical Society,** 170 Central Park W., presents **Reexamining the Melting Pot: What Being American Meant to a Nation of Immigrants** on 5/27 at 6:30; features Lizabeth Cohen. $7 (873-3400, ext. 246). . . .**The Museum of Television and Radio,** 25 W. 52nd St., presents the following seminars: on 5/28, **Sports Journalism: It's More Than Just a Game,** featuring Dick Schaap as moderator, and Walt Frazier and Frank Gifford ($15) at 6; on 5/31, **A Sunday Afternoon with Garrison Keillor** ($25) from 2 to 3:30; and on 6/1, **In Celebration of Excellence: Meet the Peabody Award Winners,** ($10) at 6. Includes Diane English and Joel Shukovsky (*Murphy Brown*) and Joshua Brand (*Northern Exposure*). Reserve (307-7171). . . .**The Lesbian and Gay Community Services Ctr.,** 208 W. 13th St., presents readings by **Christopher Hewitt** and **Burt Hunter** on 5/28 at 7:30. Sugg. don. $3 (620-7310). . . .**Cynthia Heimel** (*Sex Tips for Girls*) reads at Tower Books, 383 Lafayette St., on 5/29 at 7. Free (228-5100). . . .**Writers in Performance** presents **Mystery Night II: Sue Grafton and Walter Mosley** on 6/1 at 8. At the Manhattan Theatre Club, 131 W. 55th St. $8 (645-0905). . . .**Lights, Camera, Glasnost** takes a look at Jewish impact on Soviet film and theater on 6/1, 3, 4, and 10. The first presentation on 6/1 features video excerpts from *Tevye* (*The Prayer*) at 6:30 and a discussion on **Pre-Revolutionary Jewish Culture and Soviet Performing Arts after 1917** at 8. At Merkin Concert Hall, 129 W. 67th St. $10 (362-8719). . . .**Symphony Space** presents a serial reading of *The Great Gatsby,* 6/1, 8, 15, 22, 29, at Battery Park City on the Promenade and in Hudson River Park. The readings begin at 6:30; rain dates are 6/3, 10, 17, 24, and 7/1. Free (864-1414). . . .**The Jewish Museum** presents **Working It Out: Dancers' Views,** with Bill T. Jones and Pearl Lang, on 5/31 at 3. At the New-York Historical Society, Central Park W. and 77th St. $8 (399-3357).

TOURS

RADICAL WALKING TOUR—Chelsea I. 5/31 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet in front of the Chelsea Hotel on 23rd St. bet. Seventh and Eighth Aves. $6 (718-492-0069).

SINGLEWALKS—5/31 at 2, **Original Tin Pan Alley/Madison Square Park.** A tour for single New Yorkers. Meet at the William Seward Statue, 23rd St. and Broadway. $15, optional gathering after the walk (242-0592).

NEW YORK WRITERS—Lower East Side. 5/31 at 1. Historian Joyce Mendelsohn gives on-site readings and tours the homes of Manhattan's great writers. Cooper Union. $12; reserve (353-4195).

FINANCIAL DISTRICT—5/31 at noon, a tour with Joyce Gold. Meet at Trinity Church. $12 (242-5762).

URBAN EXPLORATIONS—5/30 from 10 a.m. to 1, **Foods of Chinatown**. . . .5/31 from 2 to 5, **SoHo and the Cast Iron District**. $15; reserve (718-721-5254).

ALICE AUSTEN HOUSE—Bicycle Tour and Tea. 5/31 at 10 a.m.: An easy-paced bicycle ride through Staten Island through the historic neighborhoods that Austen knew so well. $3; reserve (718-816-4506).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sunday at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. $12, seniors and students $10 (431-0233).

GREEN-WOOD CEMETERY TOURS—5/31 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 5/30 at 1, **Chelsea.** Meet at 175 Ninth Ave. at 20th St. in front of the General Theological Seminary. . . .5/31 at 1, **Fifth Ave. from 42nd St. to the Plaza.** Meet at the southeast corner of Fifth Ave. and 42nd St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—5/30 at 10 a.m., **Ellis Island**. $15; Students and seniors $12. . . .5/31 at 1, **Jewish East Side**. . . .5/31 at 2, **Immigrant New York**. $9, students and seniors $7; reserve (439-1090).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 5/31 from 11 a.m. to 3, **Brighton Beach and Coney Island,** $22. . . .5/31 from 1 to 4, **The Victorian City: Prospect Park and Park Slope,** $15.

THE MURRAY HILL WALK—Saturdays at 2 through 6/27, meet Alfred Pommer at the northeast corner of E. 34th St. and Second Ave. $10 (979-2388).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 5/30 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village. . . 5/31 at 2: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . 5/30 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .5/30 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .5/31 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 5/29 at 7:40, 5/30, 31 at 1:40 vs. Atlanta. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. Next home game: 6/4 at 7:30 vs. Detroit.

STEPS—Advil Mini Marathon, 10K. 5/30 at 9:30 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE MAGIC FEATHER—An original opera in which a poor child brings objects to life with his magic paintbrush; for ages 5 and up. Performed by the 40-member Children's Downtown Musical Theatre, who have also built the scenery and props. 5/31 at 1:30 and 3. P.S. 19, 185 First Ave. at 11th St. (477-1594). $1.50; adults $3.

THE PIERPONT MORGAN LIBRARY—Puss in Boots. Performed by the Gramercy Puppet Theater; for ages 3–12, accompanied by an adult. Presented in conjunction with the exhibit *Puss in Boots: Three Centuries of the Master Cat.* 5/30 at 2. 29 E. 36th St. (685-0008). Free.

SPRING SING—Join the New York Revels in singing spring carols, pub songs, and sea chanties with Henry Chapin; for ages 5 and up. 5/27 from 6 to 8. New York City Department of Parks and Recreation Arsenal roof garden, Central Park, Fifth Ave. at 64th St. (431-1088). $5 per person; $10 per family; includes refreshments.

FAIRS—Meet storybook and cartoon characters, see English sword dancers, double dutch jumpers, acrobats, and dancers, and visit the petting zoo at the **Seventh Annual Washington Market School Children's Street Fair**. 5/30 from 11 a.m. to 5. Duane St., bet. Greenwich and Hudson Sts. (233-2176). . .There'll be carousel and pony rides, and circus performers at the **15th Annual Plantathon and Crafts Fair**. 5/30 from 11 a.m. to 6. Broadway from 72nd–86th Sts. (764-6330).

ISHANGI FAMILY DANCERS—A program of African dance, music, and storytelling; for all ages. 5/30 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). $7; reserve.

NOYE'S FLUDDE—A Benjamin Britten opera that closely follows the biblical story of Noah's Ark, with more than 100 children in animal costumes; for ages 5 and up. 5/29 at 8; 5/30 at 1 and 3. Church of St. Mary The Virgin, 145 W. 46th St. (718-643-7775). $15; reserve.

HENRY STREET SETTLEMENT—The Odyssey. Watch the epic story of Odysseus's return home with narration, song, sound effects, pantomime, and masks; for ages 9 and up. 5/31 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

GESTURES, AN AFTERNOON OF DANCE—An eclectic dance program of ballet, modern, and jazz performed by students who've worked with professional choreographers; for ages 5 and up. 5/31 at 3. Theater of the Riverside Church, 120th St. and Riverside Drive, enter at 91 Claremont Ave. (427-2244). $7; reserve.

BEAUTY IS THE BEAST—A musical in which a young girl learns that ugliness has nothing to do with how one looks; for ages 5–11. 5/30 and 31 at 1. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 5/31 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. and Sun. at noon and 3; through 6/14. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Music, Movement, and Storytelling.** With Kathy Price Van Felix; for ages 2–4. 5/28 at 4. New Amsterdam Branch, 9 Murray St. (732-8186). Reserve. . .**Magic With a Soulful Touch.** With magician Phillip Jennings; for ages 5 and up. 6/1 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

BROOKLYN ACADEMY OF MUSIC—Amerimusica. A celebration of dances such as the Lindy, Charleston, Mambo, and Hip-Hop and a look at dance in the West Indies, Puerto Rico, Mexico, Appalachia, and the Wild West; for ages 5 and up. 5/30 at 7 (preview); 5/31 at 3 and 7. ; 6/2 at 7 (preview); 6/3 at 10:30 a.m. and 7. Majestic Theater, 651 Fulton St., Brooklyn (226-0083). $5 for previews; all others $8; $15 adults.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

CENTRAL PARK PROGRAMS—Belvedere Castle: Dig In...Bug Out. Delve into the soil to discover the creatures that crawl underground; for ages 5–11. 5/30 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 5/30: **Adventure.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books. Weekend Screenings: **Jack and the Beanstalk**; for ages 3–7. 5/30 and 31 at 1; Great Movie Stunts: **Raiders of the Lost Ark**; for ages 7–12; 5/30 and 31 at 2; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

SOUTH STREET SEAPORT MUSEUM—A Star to Steer By. Learn about instruments sailors use to keep from getting lost, visit the *Peking*, and make a sextant to take home; for ages 7–12. 5/28 at 3:30. 3; reserve . . .**Celebrate Our 25th Anniversary.** See the 1893 fishing schooner *Lettie G. Howard* being re-launched, and go on a 19th-century picnic on Pier 16. 5/30 at noon. Call 669-9400 weekdays for picnic tickets; $40 per person, includes all food and entertainment. Exhibit: **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates, and design your own sea monster. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—The Ukelele Lady. Join Phyllis Capello in a performance of games and a sing-along; for ages 3 and up. 5/30 at 1. . .**Poetry Workshop.** See "The Great Kapok Tree" exhibition and work on poems about the rain forest. At 3, write poems about the New York environment; for ages 7 and up. 5/30 at 2. . .**Hearts, Hats, and Hand Jive.** A Collections Theater Piece using American Sign Language and English; for ages 5 and up. 5/31 at 1 and 3. Up to $2 for workshops and performances. Exhibit: **Urban Tree House**—A replica of an urban eco-system with interactive activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics. to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—Discovery Day. Make caterpillars, weave a fish, design animation art, and make paperbag birds and dinosaur stick puppets in a full day tours, workshops, and informal lectures. 5/31 from 10 a.m. to 4. 75 Stuyvesant Place in St. George, Staten Island (718-727-1135). Free.

BOOKS

TOGETHERS, by Graham Brown; illustrated by Jo Gapper. Preschool. Scholastic, $8.95.

WHITE NINETEENS, by David Christiana. Kindergarten–Grade 3. Farrar, Straus & Giroux, $15.

ORPHAN: The Story of a Baby Woodchuck, by Faith McNulty; illustrated by Darby Morrell. Grades 2–4. Scholastic, $11.95.

AN INDIAN WINTER, by Russell Freedman; illustrated by Karl Bodmer. Grades 3–6. Holiday House, $21.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 5/27: Benny Salzano Sextet. 5/28: Jamie Baum Sextet. 5/29, 30: Richie Cole Quintet. 5/31: Christina Wheeler. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/31: Nancy Wilson. 6/2–7: Vikki Carr. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/27: An evening with Phranc. 5/28: Hal Ketchum. 5/29: Taj Mahal. 5/30, 31: Dave Mason. 6/2: Sass Jordan. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/30: James Williams with Charnett Moffett. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 5/28: Lucky Peterson. 5/29, 30: Jimmy Dawkins. 5/31: Blues Jam featuring Robert Ross Band. Sets Tue.–Thu. from 9, Fri.–Sat. from 9:30. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 5/31: Dizzy Reece. 6/1: The Clifford Jordan Big Band. 6/2–7: Don Pullen's African-Brazilian Connection. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/29: Martin Hayes on fiddle with John Williams on concertina and button accordion. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/31: George Coleman Quartet with Geoff Keezer, David Williams and Lewis Nash. 6/1: Les Paul Trio. 6/2–7: Red Rodney with Gary Dial, Chris Potter, Tarik Shah, and Jimmy Madison. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/27, 28: Guitarist Ernie Calabria followed by Nestor Torres Trio. 5/29, 30: Guitarist Ernie Calabria followed by the Nestor Torres Quartet. 5/31: Nestor Torres Quartet. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON GRILL—350 Hudson St., at King St. (691-9060). Every Wed., Olana hosts the shakin' cocktail hour at 6 and swing show at 9. 5/27: New World Jazz Quartet followed by Blue Chieftains. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/27: Silvana Malta Quartet. 5/28: Bill Mays Trio. 5/29: Carla White Quartet. 5/30: Ken Peplowski Quintet. 5/31: Virg Dzurinko Trio. 6/1: Rich Siegel. 6/2: Andy Bey. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 5/27, 28: Pianist Don Bennett. 5/29, 30: Pianist Don Bennett with John Weber on bass. 5/31: Jazz-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/27: Huge Voodoo, King Missile. 5/28: M'Lumbo; Blue Print. 5/29: Kurt Hoffman's Band of Weeds and Dr. Nerve. 5/31: John Zorn's Cobra. 6/1: The Jolly Craters; Black Dog Band. 6/2: Makanda McIntyre; Harry Pepl. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 5/27: Jimmy Slyde. 5/28: Lilian Stow and Trio. 5/29: Jeree Wade with special guests - The Lauren Twins. 5/30: Robbi Robinson and Trio. 5/31: Manhattan Medical Quartet. 6/1: Blues Night with Brooklyn Slim. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 5/27: Commander Cody and the Lost Planet Airmen plus Steve Kirkman. 5/28: Johnny Clyde Copeland plus the Anthony Kane Blues Band. 5/29, 30: Tino Gonzales and the Santa Fe Blues Band. 5/31: Blues Jam hosted by the Popa Chubby Blues Band with special guests. 6/1: Ladies night featuring The Eastside Blues Band. 6/2: The Jim McCarthy Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/30, Tue.–Sat. at 9:15 and 11:15: *This Jelly Is Au Currant* featuring the music of Jelly Roll Morton, Bessie Smith and other pioneers of jazz, starring Terry Waldo and Ellia English. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Ron Roullier Quintet followed by the Tom Artin Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by the Lynn Oliver Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band . Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 5/27: Lizzy Borden plus Naked City, No More Johnny, Back East, Cleavage. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/27: The Great Red Shark. 5/28: Fishnet Stockings; The Good Rats. 5/29: Tramps Like Us. 5/30: Steel Breeze; Roseanna. 5/31: Showcase. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 5/29, 30: Herman Foster Duo. 5/31: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30 a.m. Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/27, 28: Ed Motta. 5/29: Zenglen. 5/30: Samba Novo. 6/1: Mambo Mondays at La Tropica Nighclub. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/31: Paul Bley with Jimmy Giuffre, and Gary Peacock. 6/1: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 6/2–7: John Scofield Quartet with Joe Lovano, Dennis Irwin and Bill Stewart. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/29, 30: Kiss FM Wake-Up Band and Jeff Fox. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. Through 5/29: Harold Mabern Trio with Jamil Nasser on bass and Frank Gant on drums. 6/2, 5, 6: Mike LeDonne Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 5/27: David O'Rourke with Larry Willis, Bob Cranshaw, and Steve Berrios plus special guest Donald Harrison. 5/28: John Mooney and his Bluesiana Band. 5/30: Yothu Yindi and guests. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch*, Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 5/28 at 9:30: The New Riders of the Purple Sage, Solar Circus and Buddy Cage. **Terrace:** 5/27–31: Joanne Brackeen Duo. Every Mon. Raphael D'Lugoff Trio. Tue. Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/31: Roy Hargrove Quintet. 6/1: The Vanguard Jazz Orchestra. 6/2–7: Mark Whitfield Trio with Roland Guerin and Troy Davis. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 5/27, 28: John Clark Quartet with Anthony Jackson, Kenwood Dennard and Jerome Harris. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/27: Journey Around Music Jam with members of Living Colour, Bad Brains, and Maggies Dream. 5/28: Acoustic Junction; Kindred Spirit. 5/29: Billy Goat; Sweet Lizard Illtet. 5/30: Indecision; Country Joe McDonald; Joe Bouchard. 5/31: Alice Donut; Geezer Lake. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 5/28: Pianist Hilton Ruiz with Jimmy Rowser on bass. 5/29, 30: Hilton Ruiz Trio. 5/31: Cynthia Scott Trio. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/27: Bob's Diner. 5/28: Cornell Dupree, Richard Tee and Will Lee plus Angelo and the Finns. 5/29: Wall Street Jam. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 6/2: Billy Jaye, Red Johnny and the Round Guy, and Joe Recca. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 5/28–31, Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: John Mulrooney. 6/1 at 8:30: Comedy Benefit for Bob Abrams' Senate Campaign featuring Robert Klein, Pat Cooper, Richard Belzer and others. 6/2 at 8: Jackie "The Jokeman" Martling. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed. through June at 9: *El Barrio '92*, musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/31: Nancy Redman, Phil Tagliaferri, Mike Eagan, Joe Rogan, Willie Asbury, Danny Curtis, and Scott Bruce. 6/1–7: Mike Robles, Darrell Hammond, Rick Vos, Willie Asbury, Scott Bruce, Keith Anthony, Danny Curtis and Joe Rogan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 5/27: Comedy-magician Jamy Ian Swiss and magician Meir Yedid, with pianist Rich Sanders. 5/28: Magician Eric DeCamps and comedy-magician Imam. 5/29, 30: Comedy-magicians Bob McAllister and Imam with pianist Rich Sanders. 6/2: Comedy-magic Showcase. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/31: Dennis Regan, Al Lubel, Jim David and Susie Essman. 6/2–7: Angela Scott, Eric Kornfeld, Wally Collins and Jack Simmons. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 5/27 at 10:30: X-Lovers; Pro-Jam featuring Memphis Soul Review. 5/28 at 9:45: Andy Craft; The Reputations at 11. 5/29 at 10:30: Beat Positive. 5/30 at 10:30: She Cried. 6/2 at 9:30: Sacked Out Sherry; People Talking at 10:15. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. Through 6/7, Tue.–Wed. at 9:30, Thu.–Sat. at 8:30 and 11:30: Melba Moore's one-woman showcase. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Tue.–Thu. at 9, Fri.–Sat. at 6:30 and 9, and Sun. at 3: Jazz-singer Blossom Dearie. 5/27–31, Wed.–Sat. at 10:30, Sun. at 5: Singer-pianist Martin Smith. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 5/27: Courtenay Day; Marilyn Benkler. 5/28: Sylvia Danzig. 5/29, 30: Eric Michael Gillett. 5/31: William Cannon; Susan Garson. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/27: Dave Collins; *Spring Fever,* musical revue. 5/28: *Hollywood Opera,* musical comedy spoof; Joanne Agresti. 5/29: Marc St. Camille; Marieann Meringolo. 5/30: Steve Rosenfield's The Stand-Up Comedy Experience; Gotham City Improv.; Richard Register, Kevin Chamberlin and Michael Gans. 5/31: Sidney Myer; Dave Collins. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 5/27: Anne Tofflemire; Charlotte Patton. 5/28: Greta; Tracey Venner. 5/29: Cynthia Crane; Satin Dolls. 5/30: Sarah Zahn; Heidi Mollenhauer; Baus & Troche. 5/31: *Picking Up The Pieces*, Skip Kennon revue; The Tonics. 6/1: Julie Kurnitz and .... 6/2: Alexis Gershwin with *Evolution of Love*. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 5/27: Change Of A Dress. 5/28: Deborah Latz. 5/29: Lydia Parker; Feller Jast. 5/30: Steven Brinberg; Miss Coco. 5/31: Ben Smith; Richard Wall presents Performance Class. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/27: Leona Schwab with pianist Richard Blanksten. 5/28, 29: John Gabriel with *That's Show Biz aka Don't Call Us*... 5/30: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/6, Tue.–Sat. at 9 and 11:15: *Cowboy Logic,* an authentic Western revue starring Michael Martin Murphey, featuring Waddie Mitchell and Don Edwards. 5/31 at 7 and 9:30: *The Music of Time... Jonathan Schwartz and Friends,* featuring radio personality-singer-raconteur Jonathan Schwartz with special guests Julie Wilson and Billy Roy. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 5/29 at 11: *White Lies,* musical comedy revue. 6/1 at 8: The Singing Experience; Gloria Schaffer for EFA at 10:30. 6/2 at 10:30: Six Women with Brian Death. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 5/27 at 11: Rocco Primavera and the New Jersey Nightengales. 5/28 from 7–11: Exa Brown and Pat O'Leary. 5/29 from 7–11: Manhattan Swing Orchestra. 5/30 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 6/1 at 11: Monday Night Live with Rocco Primavera and his New Jersey Nightengales with special guest host Ricky Paul Goldin. 6/2 at 11: Star Cabaret with Joey Arias. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** Through 6/6, Tue.–Sat. at 8:45 and 10:45: Daugherty and Field with *Daugherty and Field Happen to Like New York* in NYC's newest night spot. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer-pianist Bob Shephard. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., May 27

2:00/WNCN—Rachmaninoff: Rhapsody on a Theme of Paganini; **J. Haydn:** String Qt. in D.

WQXR—Warlock: Serenade for String Orch.

3:00/WNCN—Falla: *El Amor Brujo*, "Ritual Fire Dances"; **Macfarren:** *Chevy Chase Overture*.

WQXR—Tchaikovsky: Concert Fantasy in G for Piano and Orch.

4:00/WNCN—Gounod: *Funeral March of a Marionette;* **Cassadó:** *Requiebros;* **Mozart:** March No. 1 in D.

WQXR—Haydn: Sym. No. 9 in C.

5:00/WNCN—Ponchielli: *La Gioconda*, "Dance of the Hours"; **A. Scarlatti:** Cto. for Recorder in a.

WQXR—Rameau: *Castor et Pollux*, Excerpts.

6:00/WNCN—Borodin: *Prince Igor*, "Polovetsian March"; **Vivaldi:** Cto. for Violin No. 12 in C.

7:00/WNCN—Offenbach: *Tales of Hoffman*, Barcarolle; **A. Scarlatti:** Sinfonia No. 6 in a; **Mozart:** Divertimento No. 2 in F.

WQXR—Ravel: Sonatine.

8:00/WNCN—Gyrowetz: Cto. for Piano in F; **Strauss:** *Macbeth*.

WNYC—L. Mozart: *Sinfonia Burlesca*.

WQXR—Boyce: Ov. No. 10 in F; **Dvorák:** Sym. No. 4 in d.

9:00/WNCN—Gershwin: Cto. in F.

Thu., May 28

2:00/WNCN—Wagner: *The Flying Dutchman*, Ov.; **Mozart:** Piano Trio No. 6 in C.

WQXR—Beethoven: *Consecration of the House*.

3:00/WNCN—Tchaikovsky: *Marche Slave;* **Rameau:** Cto. Grosso No. 4 in B-Flat; **Telemann:** Cto. for Violin No. 9 in g.

WQXR—Prokofiev: *Cinderella*, Suite No. 3.

4:00/WNCN—Rossini: *William Tell*, Pas de six; **Handel:** Ov. in d; **Corelli:** Trio Sonata in C.

WQXR—Handel: Cto. Grosso No. 10 in d.

5:00/WNCN—Vivaldi: Cto. for Two Trumpets in C; **Schubert:** Allegro for Piano Four-Hands in a.

WQXR—Kern: *Have a Heart*, Ov.

6:00/WNCN—Chopin: Waltz in E-Flat, "Grand Valse Brillante"; **C.P.E. Bach:** Sym. No. 2 in E-Flat.

7:00/WNCN—Bach: Chorale Prelude, "Sleepers, Wake"; **Vivaldi:** Cto. for Mandolin in C.

WQXR—Verdi: Qt. for Strings in e.

8:00/WNCN—Mozart: Cto. for Piano No. 16 in D; **Walton:** *Henry V*, Suite.

WNYC—Bach: French Suite No. 3.

WQXR—Bach: Cto. for Keyboard in C; **Nielsen:** Sym. No. 1 in g.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat.

Fri., May 29

2:00/WNCN—Stravinsky: *Pulcinella Suite;* **Mozart:** Cto. for Piano No. 2 in B-Flat.

WQXR—Dittersdorf: Sym. in D.

3:00/WNCN—Saint-Saëns: *Algerian Suite*, "French Military March"; **Beethoven:** *King Stephen*, Ov.

WQXR—Dvorák: Serenade for Winds, Cello, and Double Bass in d.

4:00/WNCN—Bizet: *Carmen*, Variations; **Vivaldi:** Cto. for Violin in A.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

5:00/WNCN—Vivaldi: *Four Seasons*, "Autumn"; **Ireland:** *Epic March;* **Chopin:** Waltz in A-Flat.

WQXR—Bach: Cto. for Keyboard in A.

6:00/WNCN—Ippolitov-Ivanov: *Caucasian Sketches*, "Procession of the Sardar"; **Handel:** *Samson*, Act I: Sinfonia.

7:00/WNCN—Sarasate: *Zigeunerweisen;* **Mozart:** Sym. No. 10 in G; **Boccherini:** Cto. for Flute in D.

WQXR—Schubert: Qt. for Strings No. 13 in a.

8:00/WNCN—Poulenc: *Les Biches;* **Rubinstein:** *Feramors*, Ballet Music.

WQXR—Korngold: Cto. for Violin in D.

9:00/WNCN—Strauss: *Also Sprach Zarathustra*.

WQXR—Brooklyn Philharmonic Orchestra. **Beethoven:** Sym. No. 6; **Foss:** *The Prairie*.

Sat., May 30

10:00 a.m./WNCN—Kroll: *Banjo and Fiddle;* **J. Haydn:** Wind Qnt. No. 12 in F; **Mozart:** Sym. No. 14 in A.

WQXR—Britten: *Young Person's Guide to the Orchestra;* **Handel:** Cto. Grosso No. 10 in d.

11:00 a.m./WNCN—Mussorgsky: *Night on Bald Mountain;* **Vivaldi:** Cto. for Violin and Cello in B-Flat.

WQXR—Boccherini: Sinfonia in B-Flat; **Bach:** Cto. for Violin and Oboe in c.

NOON/WNCN—Ravel: *Le Tombeau de Couperin;* **C.P.E. Bach:** Cto. for Harpsichord and Fortepiano in E-Flat.

1:00/WNCN—Tchaikovsky: *1812 Overture;* **Paisiello:** Cto. for Mandolin in E-Flat; **Molter:** Cto. for Trumpet No. 3 in D.

WQXR—Lyric Opera of Chicago. **Bellini:** *I Puritani*. Conductor: Renzetti; soloists: Anderson, Merritt.

2:00/WNCN—Glazunov: *Oriental Rhapsody;* **J.C. Bach:** Sextet in C.

3:00/WNCN—Bach: Orch. Suite No. 3: Air on the G String; **Schubert:** Impromptu No. 1 in a; **J. Haydn:** Cto. for Flute and Oboe No. 1 in C.

4:00/WNCN—Mozart: "Variations on a Nursery Song"; **Boccherini:** Cto. for Cello in D.

5:00/WNCN—Sibelius: *Karelia Suite;* **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

6:00/WNCN—Tchaikovsky: *Romeo and Juliet;* **Danzi:** Wind Qnt. in g.

7:00/WNCN—Brahms: *Academic Festival Overture;* **Mozart:** Cto. for Bassoon No. 1 in B-Flat.

8:00/WQXR—The Cleveland Orchestra. **Schumann:** Sym. No. 4 in d; **Ravel:** *La Valse*. Conductor: Dohnányi.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D.

Sun., May 31

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Cello Suite No. 3 in C; **Cecere:** Cto. for Mandolin; **Ponce:** Three Mexican Folk Songs.

WQXR—Strauss: *Don Quixote;* **Chopin:** Sonata No. 3 in b.

11:00 a.m./WNCN—Mozart: *Sleigh Ride;* **Schubert:** String Trio in B-Flat; **Quantz:** Cto. for Flute in D, "Potsdam."

WQXR—Stanford: *The Blue Bird;* **Rossini:** Theme and Variations for Clarinet and Orch.

NOON/WNCN—Mendelssohn: *Hebrides Overture;* **Graun:** Cto. for Viola da Gamba in D.

1:00/WNCN—Chicago Symphony Orchestra. **C.P.E. Bach:** Sym. No. 5 in b; **Goldmark:** "Rustic Wedding Symphony" in E-Flat. Conductor: Jean.

WNYC—Beethoven: Piano Cto. No. 5.

WQXR—Sibelius: *Karelia*, Ov.; **Beethoven:** Cto. for Piano No. 1 in C.

2:00/WQXR—Fauré: Pavane; **Handel:** Cto. for Organ No. 1 in B-Flat.

3:00/WNCN—Dvorák: Humoresque No. 7; **Vivaldi:** Cto. for Cello in F; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux."

4:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **C.P.E. Bach:** Violin Sonata in b.

5:00/WNCN—Bach: Brandenburg Cto. No. 6 in B-Flat; **J.C. Bach:** Qnt. in C.

6:00/WNCN—Vivaldi: Cto. for Guitar in D; **Mendelssohn:** Piano Sonata in g.

7:00/WNCN—Massenet: *Thaïs*, "Méditation"; **J.K. Vanhal:** Sym. in g; **Albinoni:** Cto. for Panpipes and Oboe in G.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Nabucco*. Conductor: Sinopoli; soloists: Cappuccili, Dimitrova, Domingo, Valentini, Nesterenko. Orch. and Chorus of the Deutsche Opera, Berlin.

9:00/WNCN—Sibelius: Sym. No. 2 in D.

Mon., June 1

2:00/WNCN—Telemann: Cto. for Recorder in g; **Bach:** Cto. for Three Harpsichords in d.

WQXR—Copland: Cto. for Clarinet, Strings, Harp, and Piano.

3:00/WNCN—Weber: *Invitation to the Dance;* **Beethoven:** Piano Sonata No. 6 in F.

WQXR—Mozart: Sym. No. 33 in B-Flat.

4:00/WNCN—Handel: *Water Music*, Suite No. 1 in F; **Boyce:** Ov. No. 10 in F; **Vivaldi:** Cto. for Flute in G.

WQXR—Handel: Cto. Grosso No. 1 in G.

5:00/WNCN—Mozart: *Magic Flute*, Ov.; **Verdi:** *I Vespri Siciliani*.

WQXR—Britten: *An American Overture*.

6:00/WNCN—Gershwin: Promenade; **C.P.E. Bach:** Sym. in e; **Vivaldi:** Cto. for Cello in c.

7:00/WNCN—Wagner: *Tristan und Isolde*, "Liebestod"; **Krommer:** Wind Octet in C.

WQXR—Mozart: Cto. for Flute No. 1 in G.

8:00/WNCN—Mozart: Cto. for Trumpet in C; **Beethoven:** Piano Qt. No. 3 in C; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza."

WQXR—Glinka: Andante Cantabile and Rondo in d; *Russlan and Ludmilla*, Excerpts.

9:00/WNCN—Brahms: Sym. No. 1 in c.

WQXR—Berlin Philharmonic Orchestra. **Prokofiev:** Sym. No. 2 in d; **Mendelssohn:** Octet for Strings in E-Flat; **Chopin:** Scherzo No. 4 in E. Conductor: Ozawa.

Tue., June 2

2:00/WNCN—Mozart: Sym. No. 13 in F; **J. Haydn:** String Qt. in D; **Schnell:** Cto. for Two Trumpets No. 5 in D.

WQXR—Schumann: Ov., Scherzo, and Finale.

3:00/WNCN—Weber: Concertino for Clarinet in E-Flat; **C.P.E. Bach:** Sym. No. 3 in C; **Mozart:** Violin Sonata No. 24 in F.

WQXR—Hanson: Sym. No. 2, "Romantic."

4:00/WNCN—Tchaikovsky: Sym. No. 4 in f; **Beethoven:** Piano Trio No. 8 in B-Flat; **Vivaldi:** Cto. for Flute in D.

WQXR—Bach: Brandenburg Cto. No. 6 in B-Flat.

5:00/WNCN—Rossini: *Barber of Seville*, Ov.; **J. Haydn:** Divertimento No. 2 in G; **Martucci:** Tarantella.

WQXR—Falla: *La Vida Breve*, Interlude and Spanish Dance.

6:00/WNCN—Gossec: Gavotte; **Mozart:** Sym. No. 23 in D; **Schubert:** Ov. in e.

7:00/WNCN—Vivaldi: *Four Seasons*, "Winter"; **Handel:** Cto. for Organ No. 3 in g.

WQXR—Ravel: Cto. for Piano for the Left Hand.

8:00/WFUV—"A Box at the Opera." **Stravinsky:** *Renard, Mavra, The Nightengale*.

WNCN—Goldmark: *Penthesilea*, Ov.; **J. Reicha:** Cto. for Two Horns in E-Flat.

9:00/WNCN—Bizet: *Carmen*, Suite No. 2.

WQXR—Orchestra de Paris. **Franck:** *Le Chasseur Maudit*.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 27

9:00 a.m.

ESPN French Open. Jim Courier and Monica Seles return to Paris to defend their crowns. Live coverage today, Thursday, and Friday at **9:00 a.m.;** Saturday at **noon;** and Monday and Tuesday at **9:00 a.m.**

8:00 p.m.

5 Falling in Love (1984). A flavorless, cautious contemporary version of the classic 1946 Noël Coward–David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (it's unclear), and Meryl Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Ulu Grosbard directed. (2 hrs.)

11 Murphy's Romance (1985). Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. (2 hrs.)

13 49 Made in America? (Reviewed in this issue.) The second segment in a two-parter, with political economist Robert B. Reich as host, about the prospects of America's regaining its seat at the head of the class in industry. This installment examines the big winners and losers of highly competitive global industries. (2 hrs.)

10:00

2 48 Hours—"The Killer Next Door." A report on a community—Orange County, California—that is being hard hit by AIDS, much to the surprise of its residents, who considered themselves low-risk. (1 hr.)

13 49 Germany's Quality Obsession With Tom Peters. No, Germany is not obsessed with a man named Tom Peters; rather, the best-selling author is our guide on a tour of German industry, revealing the nuts and bolts of a well-oiled manufacturing machine. (1 hr.)

11:00

HBO A Rage in Harlem (1991). In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know what excitement was until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. (2 hrs.)

11:35

4 The Tonight Show. What a way to start. Because of the unpredictability of the NBA playoffs, Jay Leno, in his first week as Johnny Carson's replacement, is broadcasting live. Tonight's guests: Emilio Estevez, Joe Pesci, Paula Poundstone, the Black Crowes. (1 hr.)

THU., MAY 28

8:00 p.m.

31 Human Rights Film Festival. With four short films tonight and two more on Sunday at **8:00 p.m.,** the festival, with host Judy Collins, wraps up. **At the Edge of the Conquest: The Journey of Chief Wai-Wai** is about one Indian chief's effort to stop the outside world from encroaching on his tribe. At **8:30, Anahola,** Nicholas Rozsa's film about the fight for native land rights in Hawaii. **Pueblo Peoples: First Contact,** at **9:00,** explores how the Pueblo Indians lived before European settlers arrived, and how the Pueblos viewed their new neighbors. And at **9:30,** Kyle Kibbe's **100 N.Y., N.Y.,** an unorthodox film protesting Reaganomics by presenting the faces of 100 homeless New York City men and women. (30 min.)

9:00

9 The Last Ferry Home. A one-hour family drama starring Christopher Reeve as a middle-aged architect who suddenly faces a slew of problems he'd never thought about before, including caring for his aging parents. Also shown Sunday at **6:00 p.m.**

13 49 Mystery!—"A Taste for Death." In Part 2 of 6, Commander Adam Dalgliesh of Scotland Yard investigates a case involving a government minister who has just resigned, having been linked by anonymous letters to the drowning of an unemployed actress. (1 hr.) Also shown at **10:00** on **21**.

10:00

7 Moment of Crisis: Anatomy of a Riot. A special prime-time edition of *Nightline*, in which anchor Ted Koppel explores the hours immediately following the Rodney King verdict and questions who was most responsible for the breakdown of order. (1 hr.)

13 New York—The State of Education: Update. New York's education commissioner, says the press release, will address the conditions of education in New York, appropriately enough. (1 hr.)

11:30

TMC The Tall Guy (1989) A ribald comedy starring Jeff Goldblum as an American actor in England who has been reduced to playing the straight man in a horrible comedy show. His luck changes when he wins the lead in a musical adaptation of *The Elephant Man* (called *Elephant!*) in which the chorus sings, "Somewhere up in Heaven there's an angel with big ears." With Emma Thompson, Rowan Atkinson, Emil Wolk, Geraldine James. (1 hr. 30 min.)

FRI., MAY 29

6:00 p.m.

MAX The Last Waltz (1978). The stunningly filmed record of the Band's 1976 farewell concert, counterpointed offstage by their reminiscences about life on the road. With guest stars including Bob Dylan, Joni Mitchell, Van Morrison, Neil Young, and Muddy Waters. (2 hrs.)

7:00

FAM The Little Princess (1939). Charming rags-to-riches story starring Shirley Temple as a Victorian ragamuffin who becomes a—well, it's quite obvious, no? With Richard Greene, Anita Louise. (2 hrs.)

7:05

TBS Patriot Games: The Secret World of Spying. A half-hour special comparing the world of spy films—particularly the new *Patriot Games*, starring Harrison Ford—with the real spy kingdom. In the film, which opens on June 5, Ford plays CIA analyst Jack Ryan, the famous protagonist created by Tom Clancy.

8:00

2 The Secret World of Bats. Narrator Stacy Keach sets out to dispel some myths about bats, of which there are nearly 1,000 species. Some eye-opening facts: Bats, Keach tells us, are not blind, aggressive, or fond of human hair. (1 hr.)

11 Mass Appeal (1984). Jack Lemmon, Zeljko Ivanek, and Charles Durning star in an adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. (2 hrs.)

9:00

2 The Essence Awards. A two-hour special, with hosts Oprah Winfrey and Denzel Washington, saluting the achievements of eight black American women, who include choreographer Debbie Allen, writer Maya Angelou, and Dr. Betty Shabazz, the widow of Malcolm X.

13 . . . Talking With David Frost. We know what the American press has been able to shake from the Bill Clinton tree; let's see what Briton Frost can come up with. Mr. Clinton is joined by wife Hillary; fresh cookies will not be served. (1 hr.) Also shown at **midnight.**

10:00

13 Dick Cavett With Gore Vidal. Do these two deserve each other or what? Author Vidal, at his villa on the Italian coast, opens up about politics and history with the inimitable interviewer Cavett. (1 hr.) Also shown at **1:00 a.m.**

SAT., MAY 30

1:00 p.m.

11 Badlands (1973). The remarkable writing-directing debut of Terrence Malick, who would go on to make *Days of Heaven*. A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. (2 hrs.)

1:30

13 A daylong block of programming in conjunction with AIDS Awareness Day begins with **A Conversation With Magic,** in which basketball star Magic Johnson and New York students talk about the realities of AIDS. At **2:05, Teens Talk AIDS,** made up of student-produced videos. The Magic Johnson program is repeated at **2:35,** but this time in Spanish. At **3:10, Mending Hearts,** a film documenting two years in the lives of four people struggling with AIDS. At **4:15, Born in Africa,** a *Frontline* episode about a popular musician whose fight with AIDS opened up the topic for debate in Africa. At **5:50, What Do We Tell Our Children,** a report on the effect of AIDS around the globe. At **6:50, Facts Over Fear,** a short documentary made by high-school students. At **7:20, AIDS in the Barrio,** which examines a community that has been slow to react to the deadliness of the disease. At **7:55, Absolutely Positive,** a film by Peter Adair in which eleven very different HIV-positive people tell their stories. At **9:30,** the public-affairs show **Informed Sources,** and at **10:05, The Charlie Rose Show,** both of which present an AIDS-related episode. And at **11:15, Longtime Companion** (1990), Craig Lucas and Norman René's well-received film about gay friends and lovers living and dying through the eighties. (1 hr. 45 min.)

2:30

A-E Mary, Queen of Scots (1971). Vanessa Redgrave plays Mary to Glenda Jackson's Queen Elizabeth in this frothy, extravagant costume drama, which also features Patrick McGoohan and Trevor Howard. (2 hrs. 30 min.)

7:00

BRV Metropolitan Opera Silver Anniversary Gala. This all-star concert, which opened the Met's season last September, features excerpts from *Rigoletto*, *Otello*, and *Die Fledermaus*, with a triumphant closing duet by Luciano Pavarotti and Placido Domingo of Puccini's "Ah, Mimi tu piu non torni" from *La Bohème*. (3 hrs.)

8:00
HBO **Afterburn.** (Reviewed in this issue.) Laura Dern plays Janet Harduvel in this based-on-fact film about a woman trying to clear her dead husband's name. Ted Harduvel, an ace Air Force pilot, died in a mountainside crash ultimately blamed on pilot error. Janet, though, unconvinced that Ted was at fault, pursued the case for years, taking on both the Air Force and General Dynamics, which built the plane. With Robert Loggia, Michael Rooker, Vincent Spano. (2 hrs.) Also shown Tuesday at **8:00 p.m.**

8:30
7 **Julie.** (Reviewed in *this issue.) Of* Julie Andrews's effort in this new sitcom, directed by her husband, Blake Edwards, John Leonard writes: "Such a waste, like Jessye Norman at the tacky bicentennial of the French Revolution." For those still interested, Andrews plays a TV star who moves her variety show from New York to Iowa so she can marry and live with a veterinarian, played by James Farentino. (30 min.)

9:00
CUNY **Blackmail** (1929). Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. (2 hrs.) Also shown Sunday at **9:00 p.m.**

DIS **Sting at the Hollywood Bowl: A Birthday Celebration.** Sting, nee Gordon Sumner, marks his 40th birthday with a concert during which he performs songs from his new solo album and a healthy number of past Police nuggets, including "Message in a Bottle" and "Walking on the Moon," both accompanied by former Police guitarist Andy Summers. (1 hr. 30 min.)

9:30
5 **Vinnie and Bobby.** A new sitcom about a pair of odd-couple roommates, starring Matt Le Blac and Robert Torti. (30 min.)

SUN., MAY 31

1:00 p.m.
7 **The Other Side of Victory: The Challenge of the Black Athlete.** A cadre of black athletes, coaches, and administrators discuss the pressures and boundaries of life in college and professional sports. (2 hrs.)

2:00
13 **Frogs!** In this comic sequel to *Frog,* Prince Gus is turned back into a frog by a nasty witch. Arlo, his friend, tries to help Gus become a prince again, but that's not what Gus wants, and Arlo learns an important lesson. With Shelley Duvall, Scott Grimes, Paul Williams, Elliott Gould. (2 hrs.)

6:00
13 **The Importance of Being Earnest** (1952). A highly satisfactory version of Oscar Wilde's greatest play, starring Michael Redgrave and Edith Evans. The great Anthony Asquith directed. (1 hr. 40 min.)

7:00
9 **The Producers** (1967). Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of uproariously funny moments, especially the scenes of the notorious musical *Springtime for Hitler.* Directed, without restraint, by Mel Brooks. (2 hrs.)

DIS **Still Not Quite Human.** A new Disney action-comedy, hard on the heels of two earlier films that featured the same characters: Dr. Jonas Carson (Alan Thicke), an inventor, and the android he created and calls his son, Chip (Jay Underwood). This time around, an evil industrialist (is there ever a Disney film without one?) kidnaps Dr. Carson, replacing him with an android look-alike. Chip, wily lad, isn't fooled. (1 hr. 30 min.)

8:00
13 **Nature—Last Stand of the Giants.** Redwoods and Douglas firs, hemlocks and Sitka spruces—some of the tallest and oldest living things on earth. Here's a one-hour look at the ancient forests that cover parts of California and Alaska, and the battle over them between conservationists and loggers. Also shown at **9:00** on 21.

31 **Human Rights Film Festival.** The final two films in the series, both one hour long. **Musicians in Exile** is Jacques Holdender's portrait of musicians from South Africa, Chile, and Cuba who fled their homelands and now live and perform abroad. **Haiti: Dreams of Democracy,** directed by Jonathan Demme and Jo Menell, examines the 1986 election that offered many Haitians the first opportunity to vote, and how life has changed on the island since "Baby Doc" Duvalier's departure.

9:00
2 **The 46th Annual Tony Awards.** Glenn Close, who is up for a Tony herself for her work in *Death and the Maiden,* is the host of this live broadcast of the top Broadway awards. Among the most-nominated shows: *Jelly's Last Jam,* a new musical about Jelly Roll Morton; a Jerry Zaks–directed revival of *Guys and Dolls; Crazy for You,* which uses Gershwin songs and a new book based on *Girl Crazy;* and *Falsettos,* the full-length pairing of two earlier one-acts by William Finn and James Lapine. (2 hrs., in theory)

9 **America Again With Felix Rohatyn.** The financial expert, lauded as the onetime (and perhaps future?) savior of New York City, puts forth his views with host Richard Bey. (1 hr.)

13 **Piece of Cake.** With *Perfect Hero* over, here—just in time—is another *Masterpiece Theatre* drama about RAF pilots. This six-parter, from 1990, is based on Derek Robinson's novel and concerns the adventures of twelve young fliers in the Hornet Squadron during the first year of World War II. Starring Tim Woodward, Boyd Gaines, Helena Michel; with host Alistair Cooke. Part 1 of 6. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

10:00
13 **Living Against the Odds.** A look at the chances of dying while trying to lead a normal life, with musings by level-headed scientists as well as admitted paranoid Richard Lewis. (2 hrs.)

11:00
CUNY **A Town Meeting on the Earth Summit.** A one-hour program whose purpose is to educate the public about the upcoming United Nations Conference on Environment and Development in Rio de Janeiro. Featured guests include UNCED secretary-general Maurice Strong and U.S. senator Albert Gore. (1 hr.) Also shown Monday at **4:00** and **8:00 p.m.**

MON., JUNE 1

5:30 p.m.
AMC Spend the night with Marilyn Monroe in celebration of her birthday. First, **We're Not Married** (1952), an all-star romp about half a dozen married couples who turn out to be unmarried. At **7:00, Let's Make Love** (1960), a clever George Cukor picture starring Yves Montand as the wealthy target of a satirical revue. He tries to stop the shenanigans but falls for Monroe, who's in the show, and decides instead to join in. And at **9:00, River of No Return** (1954), Otto Preminger's Cinemascope Technicolor Western. A saloon singer (Marilyn), a pioneer farmer (Robert Mitchum), and the latter's young son ride the rapids, fight bandits and Indians, and nearly drown. The best part is the Rocky Mountain scenery. (1 hr. 30 min.) All three films shown again starting at **11:00.**

8:00
5 **Hollywood Hot Shots.** A one-hour preview of this summer's big movies, including interviews with Tom Cruise, Michael Keaton, Mel Gibson, and Sigourney Weaver.

9:00
5 **25 on 5.** After 25 years of the ten o'clock news, Fox TV examines itself in this one-hour, behind-the-scenes look at covering New York City news. With John Roland and Cora-Ann Mihalik.

7 **Critical Condition** (1987). Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York–hospital mental ward and is mistakenly identified as an emergency-room doctor. Directed by Michael Apted. (2 hrs.)

13 49 **Millennium: Tribal Wisdom and the Modern World.** Parts 7 and 8 in the 10-part series about how different cultures deal with the same issues. "A Poor Man Shames Us All" considers how four people—a New York sanitation worker, an advertising executive, an Indonesian Weyewan man, and a young Kenyan desert tribesman—think about the concept of wealth. "Inventing Reality" tells the story of one man hit by lightning seven times. (2 hrs.)

A-E **The Six Napoleons.** Jeremy Brett plays Sherlock Holmes in this one-hour mystery about a villain who enjoys smashing busts of Napoleon. Holmes steps in when, after the fourth such busted bust, a busted human turns up as well. With Edward Hardwicke, Colin Jeavons.

FAM **Getting Married—A Modern Bride TV Special.** Calling all betrothed: Allow Debbye Turner, Miss America of 1990, to guide you through the vagaries and vicissitudes of the hitching process. (1 hr.)

9:30
TMC **Misery** (1990). A writer (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who forces him to revive the heroine he had killed off in his last book. Rob Reiner's adaptation of thrillmeister Stephen King is very deft, and Bates, in an Oscar-winning role, is a scream. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (2 hrs.)

TUE., JUNE 2

8:00 p.m.
13 49 **Frontline—"China After Tiananmen."** Three years after pro-democracy demonstrations brought out the Communist government's tanks, *Frontline* looks at what those protests produced in China. The answer: aside from some modest economic reform, apparently very little. (1 hr. 30 min.)

A-E **Howard Hughes.** A new one-hour journey into the life of the billionaire mystery man. Producer and businessman, pilot and ladies' man, he made his mark each day in a new way. Still, sixteen years after his death, there's much more that we don't know than we do. With host Peter Graves.

TNT **Fat City** (1972). John Huston's absorbing boxing movie, with Jeff Bridges as a young fighter, Stacy Keach as an older one, and Susan Tyrrell as a boozing lady who hangs around. Plenty of squalid, satisfying, fight-game atmosphere. (2 hrs. 5 min.)

9:00
A-E **My World of Opera.** Dame Kiri Te Kanawa gives a guided tour of the Royal Opera House Covent Garden and introduces some of her favorites operatic performances by Placido Domingo, Ileana Cotrubas, and José Carreras. Te Kanawa also performs excerpts from *Der Rosenkavalier, Die Fledermaus,* and *Otello.* Followed, at **10:00,** by the singer taking on new turf in **Together: Kiri and André on Broadway,** in which André Previn, bassist Ray Brown, and guitarist Mundell Lowe help Te Kanawa interpret "Honeysuckle Rose," "Autumn Leaves," and "The Second Time Around." (1 hr.)

USA **Do the Right Thing** (1989). Vibrant, immensely skillful, humane, but also reckless, Spike Lee's third movie is a charged account of a single long and very hot day on a block in Brooklyn's largely black Bedford-Stuyvesant section. Danny Aiello stars as the benevolent pizza-parlor owner, and Lee himself plays Mookie, the delivery man. The movie's end is an open embrace of futility, but much of the detail along the way is funny and moving, and complexly imagined. With Bill Nunn, John Turturro, Giancarlo Esposito, and Ossie Davis. (2 hrs. 30 min.)

9:30
13 **Dear Frontline.** A half-hour follow-up to the latest season of the investigative program.

10:00
13 49 **Listening to America With Bill Moyers—"Politics, People, and Pollution."** Moyers leads a one-hour discussion concerning the balance between corporate productivity and environmental responsibility. Among the interviewees: a former vice-president of public affairs at Mobil Oil and the executive director of the Citizens' Clearinghouse for Hazardous Waste. (1 hr.) Also shown at **1:00 a.m.** on 13.

TDC **Infinite Voyage.** The first episode of a 12-part series profiling scientists who are pushing the outside of their respective envelopes. Tonight, a medical pioneer goes deep, deep into the human body; also, the world's largest radio receiver decodes outer-space signals. (1 hr.)

11:30
2 **Campaign '92 Special.** As the results of the California presidential primary come in, Dan Rather anchors this live campaign update/town meeting, during which viewers will be able to call in with campaign questions. The candidates may participate. (2 hrs. 30 min.)

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New York Summer Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Now that's an invitation you can't resist!

To advertise, call 212-643-6500.

INTERIORS

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Recently Widowed Jewish Female—*University professor, independent* PBS-TV producer and television talk show host. Considering retiring and would love to do what time never permitted before: writing, new experiences, university study, world travel. My toys are tennis racquet, golf clubs, computer, oil paints, bike, CD player and books galore. But shared pleasures are sweeter. Enthusiastically seeking independent, self-sufficient, very intelligent man with sharp sense of humor, who likes music, books, walking, talking. Needs touching, physical and mental love. Geography no problem. Long letter appreciated, photo helpful. 3213 ✉ ☎

Pretty, Petite, Uncomplicated—25-year-*old LI woman - in transition - seeks gentle* soul, fun-loving, athletic, easygoing 25-30-year-old male to grow with. Photo and bio please. 5916 ✉

Share The Best Of Everything—With me: 5'3", great-looking, successful, dynamic redhead - seeks secure, professional, nonsmoking male, 48-60. 5882 ✉ ☎

29, Own Electronic Business—CUNY grad, Asian-Indian, 5'4", adventurous male. Seeks a lady, 23-28, 5'3"-5'5", enjoy dining and shows. Photo. 5894 ✉

Male Teddy Bear—26, handsome, Jewish, with soft heart - loves sports, music, dancing and romantic evenings at home. Seeks beautiful, successful, career-minded, independent female to share those special times. Please send photo. 5891 ✉

Gay Male—36, who seriously wants to settle down. Like myself, you are attractive, financially sound in a career you enjoy, upbeat, health- and body-conscious. If you're 30s-40s, live in NYC and are clear about what you're looking for in a partner, please respond with letter, photo. 8072 ✉

Petite, Attractive Professional—Black female, 46, seeks refined gentleman, 45-55, for one-on-one relationship. 8074 ✉

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Nice Jewish Boy—Truly handsome, 35, shrink, seeks a sweet, well-educated, naturally pretty tennis partner for a lifelong match. Photo please. 5895 ✉ ☎

Dynamite Woman—Just joined North Shore, LI tennis club - looking for male partner over 40, for love, companionship, and travel. 5923 ✉

Magnificent, Blond, Long-Haired—Green-eyed lioness, with doctoral degrees, seeks same-aged man, 38 or younger, who is sensual, successful, savvy and smart. Photo and bio a must. 5886 ✉

A Class Act—Bright, attractive, dynamic, witty, sane, professional Jewish female, 36ish, seeks same in tall, fit, successful Jewish male, 35-45. Photo please. 5930 ✉

Classy Blond Designer—With European good looks, passion for fitness and world-class fun (expert skier, tennis). Seeks accomplished, handsome man (40-50) with positive energy, emotional awareness, integrity and financial security (as I have same), loves the finer things in life, art and relationships. LI/NYC. Photo. 8079 ✉ ☎

Enjoy My Giants' Season Tickets—Beautiful, refined Jewish artist seeks rancher/gentleman farmer/suburbanite (35 plus) for love/happy home/baby. Share some/all passions: football, show dogs, horses, gourmet cooking, antiques, golf, Aspen. Be dynamic, low-key, ready for pure joy. Any state. POB 1266, NYC 10028

Your Sense of Humor And Intelligence—Are what will turn me on. You are male, Jewish, 38 plus. Photo optional. Self-portrait required. 8091 ✉

Summer of '92—Let's join sparkle and substance for wonderful companionship. Honorable male with monogamous ways, educated mind, exciting life style and easygoing wit, sought by delightful, very pretty, fortysomething, NYC, Jewish single mom. We both have successful careers, happy, cultivated personalities, and a sense of moral purpose. Please write about your interests and values. 8076 ✉

Bright, Petite, Very Attractive—Early 40s, Christian with style. Interests mainly in the arts, city-country living. Would like to meet smart, fit, attractive man. 45-55. Note. Photo. 5909 ✉

Model-Handsome But Humble—Professional/accomplished entrepreneur, 39, seeks lady MD/DDS of character and beauty. Note, photo. 3176 ✉

Attractive, Warm, Caring—Sensuous, health-conscious woman seeks like-minded, divorced or widowed man, 43-53, to be soul mate, friend and lover - without walls - forever. 8048 ✉

Handsome, Trim, Successful—Hard-driving, divorced white male, 44, 5'10", enjoys life and people. Wants to share exciting dreams, dancing, movies, travel, music, cuddling and more with intelligent, open-minded, caring and sexy counterpart. She is 28-42, very pretty, slender, feminine. We each know and like ourselves. In my profession I enjoy helping others, and now seek a fulfilling personal life of mutual respect, nurturing, love and living. Photo/phone/note. 8093 ✉ ☎

Attractive, Slim, Open Woman—Seeks fit, kind, 50ish man for sharing outdoors, movies, tennis, travel. 5919 ✉

Chinese Male, 34—Seeks Caucasian female who's smart, easygoing and creative, to enjoy life with. 3209 ✉

Attractive Professional Man—42, Jewish, single dad, financially and emotionally secure, seeks 30ish, slim, pretty, professional single mom. Photo. 3185 ✉

Great-Looking Professional—Ready to try again! Seeking intelligent, interesting, companionable, tasteful, thinking man, 50-65, for long-term, quality relationship and fun. 8100 ✉ ☎

Come Out And Play—With this warm-hearted, attractive Jewish female with terrific sense of humor. Seeking same in feline-loving, fun-loving male, 30-37, for theater, travel, skiing, cuddling, hide and seek. Nonsmoker. Photo/note. 5900 ✉

Very Pretty, Slender, Classy Brunette—With silky hair and great legs, divorced Catholic female (no children), late 30s - but looks early 30s, is kind, affectionate and has exquisite taste. Enjoys great conversation, jogging, skiing, opera, travel and walks along the beach at sunset. Looking for down-to-earth, good-hearted, honest person who is open to a committed relationship. NY/NJ. 3215 ✉

We Both Have—Active lives and good friends. All I need is that special man who is intelligent, self-aware, has a sense of humor, 38-50. I am spirited, pretty, professional, athletic, literate. 5914 ✉

Attorney—Widower, Manhattan apartment, country farm, raising two pre-teens who disagree on everything but my terrible cooking, seeks slender, pretty lady in her 40s, young enough for these kids, mature enough for a much older guy. Offspring of similar age a plus, though not necessary. Photo please. 8105 ✉

Ready, Willing And Able—Handsome CEO, 53, tall, thin, athletic and Jewish. Also successful, can share, values honesty, and is interested in developing a committed relationship. Looking for one special, smart, pretty, thin lady. Casual style, nonsmoker and sense of humor required. Photo please. 8061 ✉

Handsome, Independent Businessman—29, slim, 5'10", Upper East Side resident. Seeks bright, attractive, college-educated female counterpart for friendship and more. Phone/photo please. 8062 ✉

If You Seek Beauty And Substance—Meet attractive, slim, 5'9", professional Christian female, 40, who is polished, articulate, genuine, warm and fun-loving - enjoys music, ballet, books, nature and good conversation. Seeks compatible gentleman, 37-47, of integrity, refinement, education and wit. 8099 ✉ ☎

Tall, Sleek Brunette—35, Manhattanite, Jewish (nonreligious). Hobbies: cycling, hiking, travel. Loves theater, movies, concerts and country weekends. Seeks tall (5'11" plus), educated, loving, marriage-minded gent, 32-44, with like interests. No smoking. No drugs. Note/photo. 8054 ✉

Handsome, Fit, White Professional—And entrepreneur, 30s, seeks beautiful, slim, fit, intelligent, nonsmoking Oriental female, 20s, for romance and possibly marriage/family. Note and photo required. 5897 ✉

Affectionate, Romantic—Westchester man, 49, 6', handsome, athletic - seeks shapely, humorous woman. 3193 ✉

Handsome, Fun, Semi-Sane—Spiritual, sincere, well-built, 5'11", successful, 42, well-read, Christian - nonreligious. Looking for sexy, fun woman to enjoy summer. Recent photo a must. 5887 ✉

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Help!—Billy Crystal's humor (and religion) trapped in Tom Selleck's body. I'm 36, bright, intense, fun and successful. You're smart, playful, fit, 25-36, Jewish and genuine. Note/photo please. 3152 ✉

Must Enjoy Life—34, handsome, blue-eyed, fit, single male with everything but stunning, kind, artistic lady to enjoy yacht living on Fire Island this summer, nights in Manhattan with friends and quiet romantic evenings along the Hudson in Westchester. Be adventurous, fun and sincere. Letter/phone/photo. 5913 ✉

Handsome, Sincere, Unpretentious—Gentleman. Dentist, 37. Seeks pretty, kind, intelligent lady. Photo/bio. 5898 ✉

Successful, Energetic Businessman—50s, who enjoys NYC in winter and Hamptons in the summer - seeks attractive, slim, energetic, nonsmoking Christian woman who is happy with herself and in charge of her life. Note and phone. 5872 ✉

Speak To My Soul—And I'll sing to your heart - pretty and romantic free-spirit, 28, seeks cuddly, secure Jewish guy, under 36, for keeps, with integrity, sense of humor and joie de vivre, for foreign films, exotic cuisine, blues, dancing. Passion required, photo appreciated. 5874 ✉

Handsome, Articulate Professional—PhD, 36, athletic, successful, warm, Jewish - seeks beautiful, slim, bright woman, 26-35, professional, who has taste and grace. Photo please. 3179 ✉

Marriage-Minded—Jewish female, beautiful in/out, seeks professional Jewish male, 32-44. Recent photo a must. 3177 ✉

Pretty Jewish Psychologist—33, seeks loving, wise, handsome Jewish man, 30s, for shared interests and lasting love. 5868 ✉ ☎

Successful Musician—Established workshop leader - seeks female collaborator for beautiful lifelong duet. Must be 26-36, know her instrument, and have a tune of her own. Photo/note. 3178 ✉

MD, Very Handsome, 35—Harvard/Yale, in shape. Successful NY practice, charitable, overseas medical relief work with sick children in developing nations. Seeking educated, very attractive, fun-loving woman, below 35, for meaningful, caring relationship. Photo/phone. 8060 ✉

Answer Me First—If you wouldn't mind meeting an extraordinarily successful, extremely bright, very good-looking Wall Street partner who has a great sense of humor and is lots of fun to boot! I'm 36, Jewish (not religious), 5'11", well-exercised, warm, secure, communicative, open, and a genuinely nice, down-to-earth man. I'd love to meet a 27-34-year-old woman who is smart, outgoing and spontaneous, with traditional values, a heart of gold and her feet on the ground. Ideally, you enjoy the beach off-season, spending time in both CT and the city, cycling in Europe, great food and wine, exotic travel, the New Orleans Jazz Fest, hugs and kisses, and special times with family and friends. If this sounds like you, and you're real pretty with a cute figure, why not drop me a note with your photo (a must!) and phone?? I can't wait to meet you!! 5877 ✉

People Are Shocked—When they learn I'm single. "But you're beautiful, successful, creative, energetic and entertaining!" they say. "All great men are married or 12," say I. "Advertise," they say. So, here I seek a successful, confident, honest, handsome and humorous man (32 plus) for committed fun with a future. Photo please. 8106 ✉

NJ Salesman—33, Wasp, degrees, looking for NJ saleswoman to complete the team. My interests: beach, surfing, travel, working out, fine dining, movies, surprises for you. Are you ready to cut a deal? Photo/note/phone. 8065 ✉ ☎

Gay LI Woman—Seeks grounded, educated, sincere, feminine woman, 40-45, with interests in music, art, antiques, history, long drives - with a desire to share the future. 5925 ✉

Romance With Class—Handsome Wall Street analyst, Jewish, 35, Ivy MBA - loves art, tennis, fine restaurants and travel. I'm secure, down-to-earth, successful and very romantic. Seeks a loving, bright, shapely Jewish woman, 25-34, nonsmoker, with a sense of humor and a zest for life, to share friendship and a lifetime of cuddling. Note/photo, please. 8097 ✉

Beauty, Brains, Passion—Jewish, fit, talented business exec with a love for Israel seeks highly intelligent, successful Jewish man, 38-48, for forever. 8078 ✉ ☎

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Real Estate Exec—Seeks ultra-feminine soul mate, 25-35, for romance and commitment. Must love architecture, NYC and the Caribbean. Photo please. 5927 ✉

Pretty Shrink—Seeks man, 35-45. We enjoy movies, travel and good conversation, and are fun. Note/photo/phone. 5928 ✉

Return The Serve Of—An accomplished, attractive, refined woman seeking a nonsmoking professional man, late 30s-40s, with creativity and imagination in life and love. Photo please. 3214 ✉ ☎

I'd Like To Share—Companionship with a man who is as well-rounded/educated/ethical/challenging and attractive as I. Prefer 45-55/Jewish/professional/fun/cultured/nonsmoker. Photo/letter. 5880 ✉

Come Live In The Moment—With polymorphously perverse professional, 36, attractive and successful, conscious and evolving, Renaissance man/child - healthy, muscular and trim, spontaneously analytical, seriously silly, quixotically practical, happy, spiritual, honest, monogamous. Looking for synchronous siren - slender, shapely, athletic, wholesome, complete, vulnerable, communicative and passionate. Photo preferred. 3180 ✉

You Deserve The Best—So do I. Sublime beauty - bright, refined, eclectic, playful, deep. Seeks sensitive, successful, evolved, tall, complex partner for life of passion, wonderment, family. Photo. 3201 ✉

Widow, 60—Jewish, pretty, slim, 5'7", intelligent. Wants an honest love relationship. Very high life style, good golfer. Likes music, dining, dancing, travel. Please answer only if you live and want the same. Letter/photo/phone. 5888 ✉

My Wish List—To meet a man not afraid of marriage, who wants to be my best friend, husband and lover - forever - to have the joy of watching little children grow. This pretty, bright, slim, 37, white female seeks a white male, 35-46, educated at the graduate level, nonsmoker. Note/photo/phone. 5889 ✉

Stop! I'm That Upbeat—Attractive Jewish female, 37, who you've been searching for. Have had great relationships in the past and hope for only one more great one. Like me, you're a positive thinker, emotionally stable, practical yet adventurous, athletic, affectionate, and have a good sense of humor. Let's enjoy the arts, sports, fine wines, country outings and NYC together. 5902 ✉ ☎

Woman Seeking Woman:—You are an unusual beauty: quiet, elegant, 40-50, nonsmoker, fit, fairly tall, intelligent, nurturing - looking for balance, excitement, luxury and mature love. I am over 30 and can provide all of the above. Described as classy, attractive, intense, sensuous, I am a refined blond with a first-rate mind. Secure financially, and interested in transcending my business with good art/food/wine/travel or whatever you have in mind. Please send letter with recent photo. 5904 ✉

Single White Italian Male, Green Eyes—Athletic build, young 32, high technology consultant-entrepreneur, handsome, mature/5th grader-like (depends on day), *way too smart for his own good (stacks of* awards and honors as testament), who feels music (especially rock) and loves to laugh. Seeking bright, pretty Italian-American princess, 22-30, easygoing, with good sense of humor and strong values - you fill in the rest. Note, phone and photo. 3216 ✉

Strawberry Blond—Jewish female, 27, 5'5", thin, professional Wall Streeter, with great looks and brains, seeks secure, handsome professional, affectionate, romantic, marriage-minded male, 29-41, 5'9" plus - who loves life. Reply requires photo. 5929 ✉

Looking For A Special Lady—Tall, at*tractive, genuinely nice, successful* Jewish attorney (28) looking for a thin, attractive, bright, very nice Jewish lady, 23-31, 5'5" plus, to spend special moments with. Note/phone/photo. 8071 ✉ ☎

Why Ask Wry?—Witty, warped woman, 30, beauty, needs deadpan man. 3182 ✉

Pretty Brunette—31, slim, Ivy-educated, enjoys tennis and biking - seeks successful, athletic, intelligent male counterpart, 29-44, Jewish or nonreligious. Photo please. Will reciprocate. 8075 ✉

Outgoing, Fun Jewish Mom—36, financially secure, looking for intelligent, financially and emotionally secure Jewish man to share walks, new adventures and spending time with friends and family. Note and photo. 8070 ✉

Sensational Redhead—Warm, supportive Jewish female, 29, seeks tall, intelligent, Jewish nonsmoking man of depth and integrity, 30-38 - for keeps! 3218 ✉ ☎

Miami Dolphins Fan—Willing to spectate most teams with a Jewish guy, 28-35, who's into fun, family and the finer things. I'm a Jewish, 28, 5'3", petite brunette MBA who loves quick wit, golfing to dancing, and a man truly eager to embrace a woman and share a lifetime of half-times. Photo please. 8068 ✉

Men!! Live Longer!! Get Married!!—Pretty, warm, smart, fun, fit, loyal, successful woman wants to help keep you (45-55) around for a long time to enjoy travel, sports, culture, passion. 5892 ✉

Classy, Elegant, Very Attractive—Physician of Russian origin who looks like women from James Bond movies is looking for unattached, very successful man. You're 38-50, over 5'10", enjoy the finest things in life. Photo/phone/note. 5883 ✉

Bearded, Witty And Pinstriped—40, tall, Jewish, intuitive, analyzed and marriageable, with Manhattan interests (jazz, ballet) and CT life style, seeks elegant, brainy, very fit woman, 30-45. Photo. 3202 ✉ ☎

What Appeals To You Most?—Style? Taste? Suppleness? Depth? Full body? Smoothness? Complexity? Elegance? The real question is: are we talking relationship qualities or a great wine? Hint: a wonderful meal brings out the best in a great wine. A great man, 30-42, who appreciates these qualitites and more, will always bring out the best in me. Note/photo please. 8107 ✉

Attractive, Intelligent 35-Year-Old—Female, Catholic, family-oriented, with interests in the arts, training in the sciences, seeks life partner to share and grow with. You are someone who also knows the true meaning of life - to give and to receive love. 8050 ✉

No-Frills Ad—Handsome Jewish professional, 6', educated and caring, seeks classy, pretty counterpart, 26-34, for relationship. Frills later! Photo. 3189 ✉ ☎

Pretty, Green-Eyed Blond Wasp—29, seeks fun and athletic male counterpart, preferably 29-35, 5'10" plus, businessman or professional, for serious relationship. Note/photo/phone. 3183 ✉

Pretty, Petite Professional—Jewish female seeks nonsmoking man, 40 plus, to share travel, good food, baseball and more. 3200 ✉ ☎

Accomplished, Handsome Docotor—37, 6', Jewish (nonreligious), emotionally and financially secure, seeks beautiful (both inside and out), slim, warm, affectionate and down-to-earth female, 23-38. I promise you won't be disappointed. Note/phone/photo required. 3191 ✉ ☎

Southern Charm—Very pretty, tall, slender professional, 38, looking for a man *who is smart, attractive, unpretentious,* successful, funny and warm. I enjoy tennis, skiing, travel and the arts. 8063 ✉

Pretty, Bright Professional Female—30, seeks exciting, good-looking professional male, 25-37, for serious relationship. Photo. 3190 ✉

Handsome And Witty—29, Ivy-educated Jewish lawyer seeks attractive, fun-loving mate, 22-30, for romance and commitment. Note/photo/phone. 8064 ✉

Well, Here I Am—Someone who said *they'd never do this. A tall, attractive* woman, 28, with sex appeal and brains. I'm physically, emotionally and financially fit, I have varied interests and a zest for adventure. I'd like to meet a tall, handsome professional male who is emotionally and financially secure, who has integrity, a sense of humor, a smile to light up a room, and the desire for a serious commitment. Photo/letter. 3186 ✉

TV Producer—Female, 58, 5'6" and reasonably attractive, seeks male good friend who enjoys theater, eating out, good conversation and laughter. 5906 ✉

Very Successful, Divorced, Devoted—Dad, 37, with 5-year-old, beautiful look-alike daughter - likes Mercedes driven in T-shirts and blue jeans, humor, success, monogamy, rock, blues, cowboy boots and tuxedos with motorcycle jackets. If you're relationship-driven, in shape, 5'6" plus, 20s-30s, and need a best friend and lover, please answer this ad. Photo/phone/note. 3195 ✉ ☎

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. J908 ✉

40-Plus, Fabulous—Jewish lady, natural health entrepreneur - seeks Jewish man, 45-52, of compassion, wit, sincerity, to share friendship and more. 8077 ✉

Extremely Handsome—Tall, blue-eyed, CT professional male, young 53, seeks eternal bliss with truly lovely, long-legged, slender, sensuous female, 30-45, who loves the sunshine but can laugh in the rain. Recent photo please. 5910 ✉

Successful Businessman—Financially in*dependent entrepreneur, restaurateur,* very well-known man about town, who loves wining and dining, highly sophisticated - with a great zest for life, spontaneity and discovery, tickets to every sport and entertainment event in and out of town, who travels the world and is willing to share the best that life has to offer... Seeks a beautiful, slim woman, 20-28, for a romantic relationship. Photo essential for a reply. (Note, phone). 5912 ✉

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Seeking Asian-Indian Woman—Who is kind, sincere and enjoys museums, films, dining, ballet. I am 29, fit, handsome, professional, educated and marriage-minded. Note. 8080 ✉

Swell-Looking Lady—60something, tall, East Sider, seeks liverwurst freak. 8096 ✉

Built Well And Cute Too—This Jewish lady seeks man, 62-69, attractive, smart, kind and comfortable. 8095 ✉ ☎

Renaissance Man—A saraband of surf and sand is yours if you will take me by the hand. Attractive, witty, financially secure professional - youthful, sensitive, well-built, 51, with eclectic interests - seeks warm, elegant, brainy, beautiful bluestocking, ex-tomboy, at ease in ball gown or bikini and enthralled by Bach or the Beach Boys. If you delight in ocean moonrises, aquatic and racquet sports, classical concerts and combing beaches near and far, and you're a woman, 32-45, proud of mind and body, with an affinity for excellence, let's meet. Note/recent photo/phone. 3196 ✉

Man Of Modelesque Looks—VP, 32, Jewish. Traditional values. Desires warm, intelligent woman, spirited and passionate. For country drives, sailing, evening dinner. Possible marriage and children. Prefer Nordic or Mediterranean type, but not limited to. Photo/note. 3197 ✉

Write Me—If you are a handsome Jewish professional, under 49, with class, sensitivity, smarts and a good sense of humor. I am your female counterpart - sexy, slim and very pretty, 39. Photo. 8086 ✉

Loving, Warm—Single Jewish physician, mid 40s, intelligent, successful, attractive, charismatic, a leader who loves children and who wants to make changes in the world. Seeks loving, warm, supportive, giving, attractive, intelligent woman in her 30s who cares about men and children and who wants to have a family. Photo please, letter and phone number. 3199 ✉

Caring, Affectionate—Divorced Jewish male, nonsmoker, 50, seeks a smart, shapely, playful woman. Enjoy theater, movies, travel, sporting events, the beach. Photo please. 8087 ✉

Cute, Unique Black Male—33, amazing astrologer, newspaper publisher, seeks Lois Lane to share success. Satisfaction guaranteed. 8085 ✉ ☎

Pretty Psychologist—42, vibrant and witty, seeks loving and true man for companionship and marriage. 8081 ✉

Wanted:—Tall, beautiful, well-educated Christian woman, 26-34, with love for art, classical music and literature. This very handsome lawyer, 32, 6'2", slim, cultured and very successful, would like to meet you. Note/photo. 8103 ✉

Handsome, 32, Single Male—Athletic build. I'm a deep thinker, into self-awareness, sensitive, with a lot of positive energy. For fun, I love to laugh, dance, play tennis, golf and ski. I'm seeking a woman who feels good about herself and enjoys both serious talks and silly moments. Photo/note. 5932 ✉

Stunning, Stylish, Sexy, Slim Brunette—With great legs and body, 5'5", size 4, divorced mother, successful business owner, genuinely nice person, nature lover, funny, honest and direct, looking for smart, handsome, fit, fun and successful guy, 40s-50s. Photo and note. 8094 ✉

Attractive Black Professional—Female, 40s, 5'6", 138 lbs, college graduate - enjoys traveling, theater, etc. Seeks professional, marriage-minded mate, nonsmoker. Christian a plus. 8049 ✉ ☎

Happy, Beautiful Inside/Out—Sexy, bright, affectionate, full of life, 35, Jewish mom of one, wants to make successful, kind and unafraid-of-commitment man the happiest alive. Photo, hugs and roses appreciated. 5915 ✉

Vibrant, Curious, Warm-Hearted—Idealistic MD, 27, strong, gentle, 6'1", rock hard; loads of fun to look at and be with, nasty at just the right time. Ready for a major-league Jewish woman, 21-28, secure, wise, gutsy and caring - with depth, values and a heart of gold, an alluring figure and a beautiful face that needs no makeup to be treasured - for a collaborative, stimulating 'some kind of wonderful'. Photo essential. 5879 ✉

Tarzan Seeks Jane—Jane must be intelligent, sophisticated, kind, gentle - love nature, laughter and fun. Optimum body and looks a must. Tarzan a mirror of Jane. Single Catholic male, 35, 5'10", 170. Exchange note and photo. 8098 ✉

Pretty, Petite, 25—Jewish professional, gym enthusiast, seeks attractive, educated male, 25-33, from LI area. Photo. 3181 ✉

Fed Up With Business—I'm studying to be a chef. 34, 5'6", intelligent, caring man with a sense of humor - seeks a vivacious woman who is ready for an honest relationship. Photo. 8052 ✉

Everywhere I Go I Hear—"Boy, you look like Richard Gere." If you're hot, like Cindy Crawford, send a photo. There's a lot being offered. 8082 ✉

Pretty, Sweet Brunette RN—30s, seeks man for marriage and family. MD preferred. All considered. 35-55. 5870 ✉ ☎

Single White Jewish Male—6'3", 190 lbs, 38, good-looking Westchesterite, looking for game, genuinely sweet, pretty girl. My material success means nothing without you. You are about 30 - and being healthy, natural and keeping fit are turn-ons. Let's snow and jet-ski together at my water front home. Note/photo for reply. 5869 ✉

Handsome Ivy PhD—Charming, romantic, adventurous, funny, honest, secure, fit, 40, likes arts and travel - seeks pretty, well-educated, affectionate, outgoing, accomplished female, 25-35, forever. Photo/letter/phone. 8083 ✉

Act Now!—Handsome, European, international investment banker, with Christian values, 48, 5'8", meets top people throughout the world. Seeks life partner to share the excitement of new places and people. You are a tall, slender, well-travled Manhattanite with a tender heart. Note/photo please. 3187 ✉

Tall, Handsome—Professor, 50s, seeks statuesque, educated, nonsmoking North Shore woman, 40s, who wants to marry and doesn't own a cat. Photo. 8066 ✉

Beautiful Professor, 45—Sensual, intellectual, energy, warm. Gardening, jazz, visual. Seeking communicative, intelligent, warm, accomplished man, 40-50, desirous of intimacy. Note/phone/photo. 5812 ✉

Tall, Handsome Conservative—VT Wasp professional seeks intelligent, attractive, active, affectionate woman, 28-40. Interests include tennis, horses, sports, two children (more?), travel, outdoors, reading, home cooking. Photo/note/phone. 8053 ✉

Kitchen Goddess—Pretty, 30, severely gifted, seeks righteous mensch who gets excited about things. Please be interesting and cute. Note/photo. 8110 ✉

Ride With Me—Young 42, horsewoman, professional, thin, good-looking - loves outdoors, dining out, quiet nights, dancing. Looking for 30-45, thin, attractive professional male with same interests, for long-term relationship. Photo. 3205 ✉

Young At Heart—LI (west), successful single man, Wasp, 45, 6', trim - likes jazz, travel, beach. Seeks NYC or LI, educated lady, Christian nonsmoker, slim, as life mate. Note/photo. 3206 ✉

Successful Entrepreneur—5'8", 158 lbs, NJ resident, blond, good-looking, multilingual, caring and loyal - enjoys tennis, golf, skiing, sailing, scuba, traveling, theater, popular and classical music, museums, gourmet food and quiet times. Looking for a very beautiful, petite lady (Caucasian or Oriental), approximately 35-40 years, with similar interests and a good sense of humor, so that we may have the best time of our lives. Note and photo please. 8102 ✉

Unique, Charming, LI Male—30, slim, Italian/German, blue eyes, classy, creative. Searching for lovely lady, 25-40. Photo. 5744 ✉

Chevy Chase-Like Esquire—31, seeks Jewish Jane Russell-like lady, 24-30, who enjoys music, romance. Photo. 8056 ✉

Adventure Of A Lifetime—International television producer, 37, Jewish, very bright, very funny, very aggressive, good-looking, seeks like-minded woman to share an unconventional life. Months on the road: villages in East Africa, Bedouin treks, refugee camps. Months at home: warm, loving, affectionate, passionate. This is not for everyone, but something very special for someone. Note/photo please. 5922 ✉

Financially Secure Jewish Professional—Male - desires to meet female, to age 36, whose inner beauty is most important, for marriage and family. 5878 ✉

Successful, Handsome Executive—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 8088 ✉ ☎

A Japanese Young Banker—32, MBA, seeks a sophisticated, mature, sexy lady (25-39) who can drive me crazy. Let's have fun. Photo/note please. 8084 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 738

BY MARY ANN MADDEN

Though the laggard fall behind, the sprinter may stumble at the gate.

A comet in the sky at night/A morning filled with sun and light.

A loose cinch suits the horse, but you won't rope no calf (Amer. S.W.).

Above, meaningless proverbs. Competitors are invited to invent *one*, please.

Results of Competition 735, in which you were asked for Conversation Stoppers.

Report: "That snake isn't geting enough air." P. Stone, N.Y.C., supplied that years ago, and it's not failed us. Yet. Topics you favored this time: Pit bulls. Geraldo. (Separate stories.) Descriptions of dreams. New Age art forms. Spam. Elvis-stamp voting. (Separate stories.) Flatulence. Vacation pix. Condoms. Contortionists. Proctology. Psychics. Astrology. "How's the weather up there?" "I'm nobody. Who are you?" Plus, ". . . if you choose to make a statement, anything you say will be taken down and may be used. . . . " So, it's spring, and if that isn't depressing enough, the Fed may ease the interest rate. On a brighter note, Earvin Johnson is putting his energy into South Central Los Angeles. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

"Scarlett."
Doris Sorice, Cape Coral, Fla.

"Bobby Duvall and I did a lot of work together. His niece looks just like you."
Richard Burke, Ho-Ho-Kus, N.J.

"So what are you people calling yourselves these days?"
Chris Doyle, Burke, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

"You want to know what really gets my goat?"
Roy A. Luber, Marshfield, Wis.

"Troilus if it's a boy, Cressida if it's a girl."
Jeff Tenzer, N.Y.C.;
also prize to: Paula Borden, Portsmouth, N.H.

"I've been thinking about Joyce Carol Oates. . . ."
David Brubaker, Carlisle, Pa.

And Honorable Mention to:

"Hi. I'm Art Linkletter, and I'd like a moment of your time to tell you about a remarkable new product. . . ."
Jocko MacKenzie, Westlake Village, Calif.

". . . liver with fava beans and a nice Chianti."
Susan Sperling, Rye, N.Y.

"Say hello to Bob. He's a Washington insider."
Bruce Salvo, Westport, Conn.

"I miss the old Bryant Park."
Karen Hecht, N.Y.C.

"Andy Rooney really makes a lot of sense. . . ."
Barry Bellinger, Washington, D.C.

"Hello, I'm lieutenant governor of Utah."
David A. Blatt, Smyrna, Del.

"I think William Bendix was better in the part than John Goodman."
L. Soth, Northfield, Minn.

"So you're the new lady lawyer."
John Foshee, Austin, Tex.

"Who do you like in the Olympics?"
Bill Gorman, San Mateo, Calif.

"I've become strong enough that I can allow my vulnerabilities to show."
Joe Emanuele, New Haven, Conn.

"Here comes the boss. Heh. I call her the boss."
Henry Espitia, Jackson Heights, N.Y.

"We rented 'Grease 2' again this weekend."
Rob Schnapp, Springfield, N.J.

"My cold is not as bad as it sounds."
Bill Harriman, Mystic, Conn.

"Well, you can't win 'em all."
Craig Wolfson, Spring Valley, N.Y.

"Just between you and me, I don't know how to tie a bow tie."
Katherine Hanley, Woodhaven, N.Y.

"I'm in favor of capital punishment for those who deserve it."
Steve Brody, Yorktown Hts., N.Y.

"I know—let's all do a funny home video."
Tom Lester, West Los Angeles, Calif.

"Hi, I'm running for Congress."
Marie Siella, Glenville, Conn.

"I read where the woolly caterpillar has an extra-furry coat this year."
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

"Your raccoon was scratching at the door, so I let it in."
F. L. Remmers, Califon, N.J.

"Poor Leona. Do you know what her big mistake was?"
John Yavroyan, N.Y.C.

"What did you pay for your co-op?"
Ruth Schechter, N.Y.C.

"I'm glad you let your hair grow; you don't look nearly as hard with it long."
Patsy V. Felmet, Wintersville, Ohio

"I never vote. They're all crooks."
similarly: Molly Graizzaro, Spring Valley, N.Y.;
Anthony G. Bowman, Washington, D.C.

"Are you familiar with the works of L. Ron Hubbard?"
O. A. Fastman, Forest Hills, N.Y.

"Smith? What kind of name is that?"
Denice Pipkin, Slingerlands, N.Y.

"I don't buy hardcover books, just paperbacks."
Bev Rundle, Bainbridge, Ohio

"I haven't read a book in years."
Dolly Hecht, N.Y.C.

"Pourquoi?"
Armand Stella, Ridgewood, N.J.

"Isn't it wonderful that New York City has such a wonderful harbor?"
Ellen Pitler, N.Y.C.

"I just paid more in taxes than I earned in all of 1981."
Raymond E. Benenson, Niskayuna, N.Y.

"I think I'll open with four spades."
Peg Russell, Sarasota, Fla.

"The first thing I saw was this bright, beautiful light at the end of a long passageway. . . ."
Mary Ann Gorman, Yonkers, N.Y.

"Hi, I'm Mark Swenson. In insurance."
Mark Swenson, Los Angeles, Calif.

"I liked the house, but it's not worth two mil."
Patrick Burke, Ho-Ho-Kus, N.J.

"Everyone else laughs, but I just don't seem to get your jokes."
Hy Komishane, Elizabeth, N.J.

"I agree with you completely."
Cheryl Frenkel, Sunnyside, N.Y.

"What's that sucking noise? Do you hear it?"
James Morgan, New Brunswick, N.J.

"You just take a can of mushroom soup, and. . . ."
Ellen Burr, Truro, Mass.

"If I may quote myself. . . ."
Bill Jaker, Vestal, N.Y.

"I remember one night years ago, early sixties I suppose, I thought I saw Durward Kirby eating pie—blackberry pie, looked like—in the Automat on 42nd Street. But do you know what? It turned out not to be him after all."
Melinda Kevis, Kansas City, Mo.
sp. ment.: Damien Bona, Brooklyn

"Have you ever thought about eternity?"
Dan Shustack, Ossining, N.Y.

"Our state is blessed—a governor who's an ordained minister—so you can understand why I'm a little proud."
Tom Miller, Sawyerville, Ala.

"What's new in New Jersey?"
Ely Stock, Westfield, N.J.

"I wonder who'll be on the cover of the swimsuit issue next year."
Gust Kaczur, Aurora, Ohio

"Eggnog without nutmeg just isn't. . . ."
Maria Camerino, N.Y.C.

"I'm investing in perpetual care."
Marjorie J. Levine, N.Y.C.

"Your mother asked me to keep an eye on you."
Albert Komishane, Elizabeth, N.J.

"You can't wear white after Labor Day."
Alex Widell, N.Y.C.

"I just spent a week in Brussels."
Barbara Friedberg, N.Y.C.

"Sure he was good, but my idea of a great composer is Salieri."
Sloan Berman, Upper Montclair, N.J.

"I've been secretly taping this crazy party; I'll bet everyone here will hate my guts."
Marilyn Napier, Los Banos, Calif.

"Isn't Richard Simmons the cutest thing?"
Carleton Carpenter, Warwick, N.Y.

"I see. Usted no habla English."
Murray J. Aronson, Long Beach, Miss.

"Y'know, I still have a rotary phone."
Tim Hanley, N.Y.C.

"My therapist says I should engage in colloquy."
Susan Harriman, San Francisco, Calif.

"No, that's Gennifer with a 'G.' "
Jennifer Elting, N.Y.C.

"I used to be a victim."
Holly Thomis, Cambridge, Mass.

"I can't believe how close my number was to winning the lottery."
Scott Brandsen, Zeeland, Mich.

"I see that you bite your nails."
Linda Giordano, Florence, Ala.

"I can speak in tongues."
Kathy Wittenbrook, San Francisco, Calif.

"I can barely wait to see 'Home Alone 2.' "
Alvin Easter, Minneapolis, Minn.

"You know, I've won the *New York* Magazine contest quite a few times."
Jill Frenkel, Sunnyside, N.Y.
similarly: Bob Dean, Raleigh, N.C.

"I probably talk too much anyway."
Physics Bldg., SUNY, *Albany, N.Y.*

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 738, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 5. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the 6/29–7/6 issue. Out-of-town postmarks are given three days' grace.

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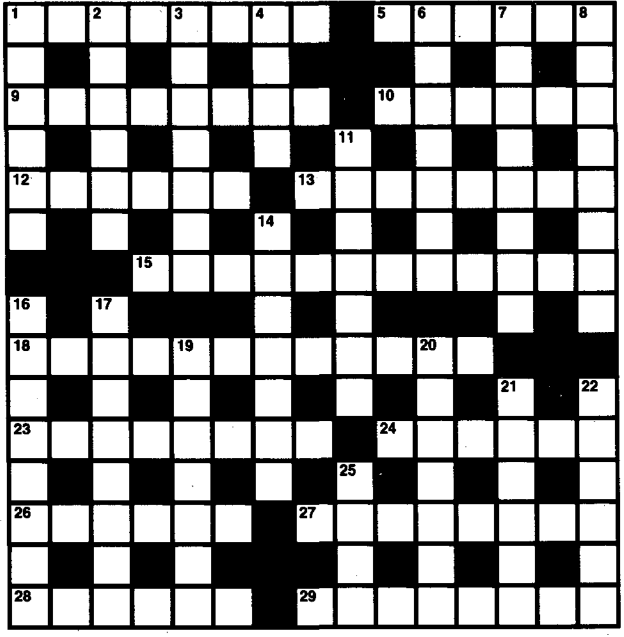
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Physician riding young steer is a dolt. (4-4)
5 Academic, regrettably, rebuffed peace gesture. (6)
9 Chap passed away, having taken on student stonethrower. (8)
10 In Wales, transport system to city of London finally working. (6)
12 Number following number beneath. (6)
13 He makes an offer for the model. (8)
15 It flies from Arab souk to Malagasy Republic. (7, 5)
18 Monkey following Scandinavian exercise routine. (7, 5)
23 Badgers and hares hemming in a donkey. (8)
24 With this spicy food take plenty of cold vegetables and some milk. (6)
26 Give particulars of a small detachment. (6)
27 Consequences of eating out? (8)
28 This book overlaps the shelf. (6)
29 Offer for sale a letter in Greek about time of continuous feuding. (8)



DOWN
1 Second import? (6)
2 Fancy oar getting tangled with net. (6)
3 Fury over a notifiable disease. (7)
4 The substitute is in it. (4)
6 By way of a support, very uplifting. (7)
7 Forbear to provide an escort. (8)
8 The mysterious root for two of the male species. (8)
11 Store of weapons our troops overrun. (7)
14 Sack someone who takes the money. (7)
16 Poles had to be used to reach this plant. (8)
17 Saw this shape—arrested by it! (8)
19 Breathe fire? (7)
20 The girl's in first place but at the end of her tether. (7)
21 Stone holding down the fishtrap. (6)
22 The rest play it safe. (6)
25 Pen a note of complaint. (4)

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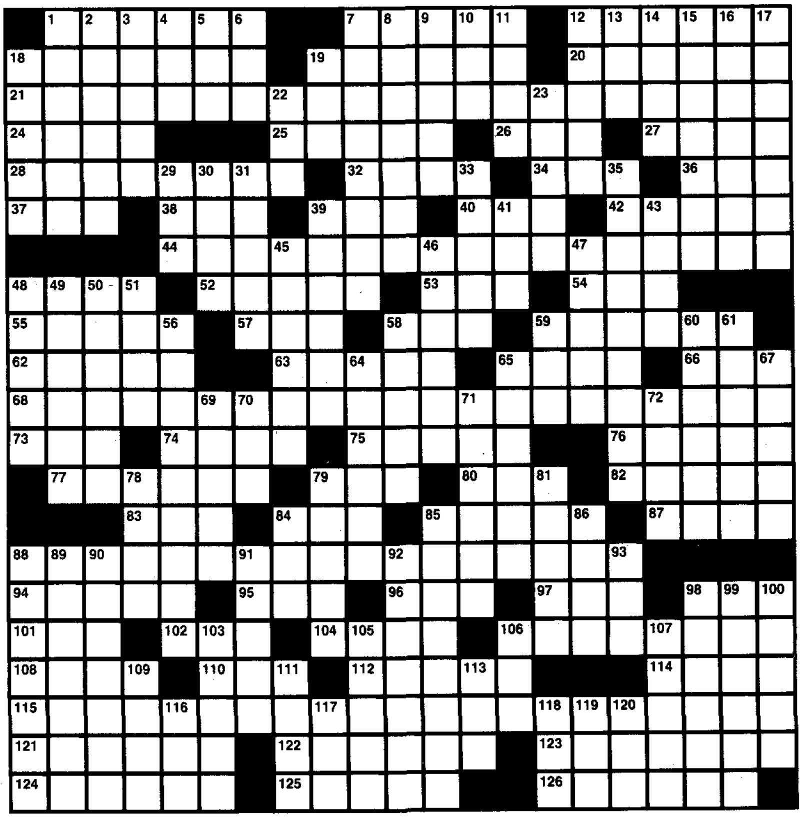
'NON SEQUITURS I' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Sampled the flavor
7 Biblical measure of length
12 Ill will
18 Mine gas
19 Treat for Bonzo
20 Twenty Questions category
21 "Deft? ——"
24 Myope's sightedness
25 Coveted statuette
26 Ignited
27 Up and ——!
28 Office illumination
32 Basilica area
34 —— matter of fact
36 Exist
37 More S. than E.
38 Brave cockney
39 Jungfrau, for one
40 Grabbed a chair
42 Reveal
44 "Defender? ——"
48 Northern European
52 End-of-summer mos.
53 Ron of baseball
54 Charged atom
55 In wild profusion
57 Theater sign, hopefully
58 Part of an hr.
59 Busy places in June
62 Carpenter's item
63 Prepaid the pot
65 Milady, shortened
66 Vowel for Euripides
68 "Extinct? ——"
73 Wino
74 Land of Indochina
75 Cubing device
76 Black, to Brigitte
77 Cat
79 Sade's radio partner
80 Els, e.g.
82 "I do not choose ——": Coolidge
83 Go-between: abbr.
84 Wildcatter's cry
85 No fool like —— fool
87 Dems.' opponents
88 "Tissue? ——"
94 Pass, as a law
95 Elongated fish
96 Author Yutang
97 "Slippery" tree
98 Bikini half
101 Tokyo, formerly
102 Distaff pronoun
104 Sacred bull of Egypt
106 Readied
108 Lion's residence
110 Ten make a first down: abbr.
112 —— a customer
114 Revived art style
115 "Unaware? ——"
121 Tennis players
122 Yield assent
123 Thai
124 Ford flops
125 One's equals
126 Piper and Pan

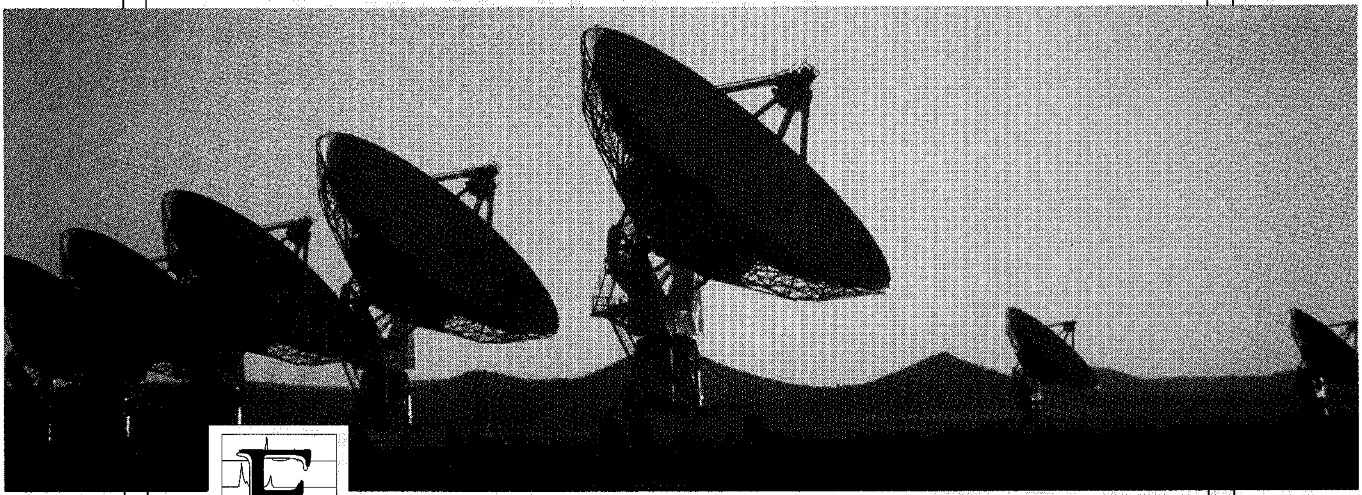
DOWN
1 Gigglers' sounds
2 Sergeant's "Relax!"
3 "Jaws" predator
4 Tobacco adulterant
5 Remnant
6 Susan of "L.A. Law"
7 Hecklers' noises
8 Joyless
9 Boxing brothers
10 Footsoldiers' gp.
11 Peacock's pride
12 Sail supports
13 Grasshopper's acquaintance
14 Second Mrs. Chaplin
15 Mimic
16 John Swayze's middle name
17 Component
18 Obeys
19 Kramden's vehicle
22 Comics caveman
23 Rancho rope
29 Flower necklace
30 Baccalaureate degree
31 Hoopster Malone
33 Ruhr city
35 Portion
39 Cleopatra's love
41 Actress Irving
43 St. Vincent Millay
45 Winfrey namesakes
46 Opposite of alkaline
47 Fragrant flower
48 Wears well
49 —— Triumph
50 Penzance outlaw
51 Yeats or Keats
56 Early evening times
58 Army doc
59 Bern's river
60 Put back on the payroll
61 Agitate
64 In a neat manner
65 Anne —— Lindbergh
67 Prayer conclusions
69 Yule VIP
70 Tribulation
71 Castle of dance
72 Room access
78 Not of the cloth
79 Posh vacation home
81 More wily
84 Homophone for "owed"
85 Licorice-flavoring sources
86 Hand out
88 Fast direct path
89 Having no time specified
90 Certain Chinese believers
91 Like bamboo
92 Jamie Farr's "M*A*S*H" role
93 Ref
98 Beer manufacturer
99 Courtroom break
100 Venerate
103 Choir renditions
105 Puerto Rican port
106 Luau food
107 "There Is Nothin' Like ——"
109 Frozen dew
111 Openhanded blow
113 Numero of coins in the fountain
116 "—— Blu . . .," '58 Grammy song
117 Glacial matter
118 Sixth-sense letters
119 Crapshooter's cube
120 Word with fink



Solutions to last week's puzzles appear on page 83

ENGINEERING 111

ELECTROMAGNETIC WAVES AND TRANSMISSION



Electromagnetic Waves and Transmission: the study of wave propagation, reflection and refraction, and the analysis and design of impedance properties for maximum power transfer. This is just one of 90 courses in Engineering offered at Hofstra University.

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